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Spring 87

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Remains to be Seen ● From the bodies of plastic radios found in the dump, and from old records I melt out washer shapes using small and large copper plumbing pipe heated on a hot plate. I saw a break in each one. Then I link them together with old finger rings, buckles, steamed and riveted ivory piano keys, etc. Next I slowly and carefully begin to hang a few personal trinkets from the washers. Limiting the number of parts in this necklace to two or three hundred keeps it simple and guards against a "cluttered" look. It also is a safety factor preventing the inexperienced viewer from becoming "junk blind" (a condition similar to snow blindness in the polar regions) by Van LeBus, See page 24

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Cover: Linda Threadgill, *Quarters* (detail), brass, copper, painted wood, 18 x 9 x 5", 1985, from the exhibition "Form Beyond Function." Photo: Keith Proctor. See page 14. **Inset left:** Full size

Creative Imagination—Undeveloped Resource

Creative Imagination—Undeveloped Resource
Creative Imagination—Undeveloped Resource

In 1959, Victor Papanek gave the third-year students in his creative engineering seminar at Ontario College of Art this problem: "Reexamine keyboard controls on a typewriter in relation to the human hand and fatigue factors. Design a new control board which need not necessarily incorporate the typewriter mechanism itself." Solutions ranged from a keyboard played like an accordion to a one-handed sticklike punch. Papanek would later use this project to illustrate the inherent dilemma of a successful teacher—to teach what can't be taught—to ask students to arrive at a goal for which there is no precedent.

If teaching a creative discipline is frustrating for teachers, so is learning a creative discipline for students. The *Oxford English Dictionary* lists four definitions for study before it arrives at "application of the mind to the acquisition of learning." The prior four involve an interest felt in something; a pursuit; a state of mental perplexity or anxious thought; deliberate effort directed to the accomplishment of a purpose. Combine all these and one perhaps comes close to the actual profile of a student. Many of us like to feel that we are eternal students, who, after completing organized education, are posing for ourselves those problems and assignments, investigations and pursuits that keep the mind active and the solutions unprecedented.

Ann Ackerman, jewelry as *Burden*, paper, Tyler School of Art

What then can we learn from the work of students still in formal academic programs? Don't more mature practitioners come up with better, more viable objects? Another respected design teacher Jay Doblin, in reviewing the thesis of a top student at Illinois Institute of Technology, notes with pleasure that his student's solution to a prolonged study of the classical cup form is tentative, in many ways radical, raising more problems than it solves. Why was he so enthusiastic about a student not reaching a practical solution, ending up with more questions than answers to the assignment?

Raymond Loewy once remarked that he would redesign a tractor for very little but that he would have to charge $100,000 to redesign a needle. Such classic objects as a cup, Doblin argues, that are seemingly impervious to change can be fruitful explorations for students, teaching them that the basic problem in design is human behavior.

Such was the basis, in fact, of Bruce Metcalf's assignment for his student project (*Metalsmith*, Summer 86) when he proposed the seemingly simple problem of housewares. This problem, as Metcalf describes it, was "solved" by many of the entrants by "familiarity . . . received notions as to the limits of metalsmithing." In choosing which work to show, however, Metcalf's inclination was to avoid such clichés, rules and regulations, and instead to encourage and reward creative thinking and original insight, no matter how "successful" the finished piece.

Sharon Church's project in this issue instigates new thinking about a similar centuries-old endeavor—body adornment in performance. As a teacher, Church has clearly been excited by the merger of the College of Performing Arts with Philadelphia College of Art, where she teaches. Through her assignment, she presses a questioning beyond the objects themselves to the larger study of the body's psychological and emotional response, the obverse of the concept of jewelry as status or preciousness—jewelry as symbol and metaphor, an indicator of social behavior.

The dilemma of the student has been addressed in these pages before: Jamie Bennett recently took to task the premature commercialization of student work—questioning the kind of goals and values that teachers should set for students. At the Society of North American Goldsmiths' conference last summer Michael Good deplored the fact that school generally has oriented the student toward regurgitating answers rather than asking questions. As Papanek noted 30 years earlier, ". . . this mysterious latent quality 'creative imagination' exists in almost all children to a high degree up to the age of six. Only with the beginning of school are the last buckles on the straitjacket of conformity 'adjusted.'"

So, why do we want to see what students are doing? It's like Alice following the White Rabbit down the hollow tree trunk. We hope that the untapped imagination—the unknown—has been confronted and that someone has struck the Red Queen of conformity with a flamingo croquet mallet.

—SB

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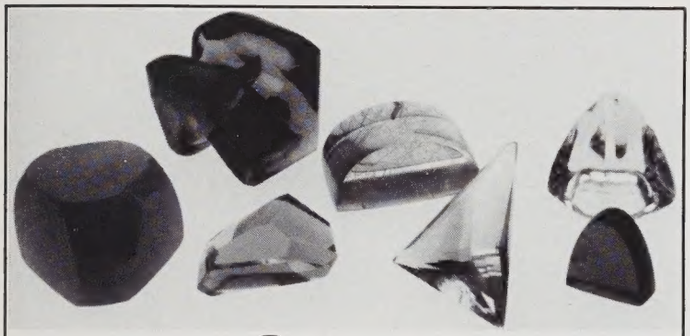

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EAST MEETS WEST

by Harlan Butt

I stood on Kawaramachi Street in downtown Kyoto. Kyoto, capital of Japan, home of the emperor from 794 to 1868, center for the three great schools of the tea ceremony, city of Noh drama, Ikenobo flower arranging and enigmatic Zen Buddhism. I stood in front of the McDonald's. It was a good place to stand at 6:30 on a February morning, despite the aroma of Egg-McMuffin wafting out onto the street, because large heat lamps were focused on the sidewalk by the entryway and it was bitter cold outside.

My bus arrived, I got on board, sat and stared out the window daydreaming as I was carried through the streets of Kyoto to the far southwest corner of the city. I got off in a residential area and walked along small back streets, past a frozen field of rice stubble. I could already hear the banging of metal against metal emanating from a small tile-roofed building ahead of me. As I approached, Mr. Tanaka's little dog barked ferociously, growling and snarling as if he would tear me apart, but when I reached to open the gate he retreated hastily to his little hut. I would have to come here for three more months before that animal would permit me to enter without barking. I never did learn his name, I just called him Inu-chan, meaning "dog."

When I entered, the apprentices looked up and nodded to me without halting their work. Mr. Tanaka was not present. I had been coming to this shop for almost two weeks and I knew what to do. I changed from my street pants into some sweats and from shoes into thongs. Then, as I stepped out of the thongs and up onto the platform, where most of the hammering was done, I picked up the strip of metal I had been working on when I left the day before. It was a piece of copper about two inches wide and 12 inches long. It had originally been shorter and quite thick. It was only one of several that I was reducing in dimension. I took the forged strip and proceeded to the shelf of stakes where I picked out a flat-topped anvil, a planishing hammer and a mallet. At my place I sat down on the worn planks and adjusted the stake in the square hole in the wooden stump set into, and even with, the floor. Placing wedges on either side, I drove them tight with the mallet to secure the anvil in front of me. I shifted myself, trying to get comfortable. But sitting on the floor, working for hours in a hunched-over position had made my back and buttocks sore. I looked over at Masatoyo, Mr. Tanaka's head apprentice. His eyes were focused on his work, raising two identical copper water vessels, but I thought I noticed a slight smirk on his face.

1, 3 Shumei Tanaka, master metalsmith in his raising shop
2, 6 Masatoyo Miyoshi, Tanaka's head apprentice
4 Mitsutoshi Veda, another apprentice
5 Harlan Butt at Tanaka's shop

I gritted my teeth in determination, prepared to do what ever was necessary to complete my task. I laid the copper on the anvil and started to evenly, systematically planish the strip. And I did quite well.

I should have, I had been working metal for 15 years. I have a degree in metalsmithing from Tyler School of Art and a masters from Southern Illinois University.

My back began to ache.

I had been teaching metalworking at the college level for eight years; some of my students were now teaching.

My hammer blows became a little erratic, I was leaving a few tiny spaces unhit.

I held the respect of at least a few of my peers.

Already perspiration was breaking out on my forehead, although my toes were so cold they were numb.

Masatoyo scooted over to check my progress. He shook his head critically and held up his hand for me to stop. He took the hammer and copper from me and said in Japanese, "Like this." He tapped with the rhythm of a metronome and the marks he left behind had the precision and order of fish scales. "Not like this," he said. He smacked at the metal in a lunatic pantomime of someone with a double-jointed arm swatting flies.

I am a patient person by nature, not prone to fits of anger. But I must admit that, like anyone, my pride can be wounded. And at that particular moment the idea of throwing the hammer through the sliding glass door into the camellia bushes passes, if only for an instant, through my mind. Instead, I adjusted my posture and concentrated on creating a surface so perfect and uniform that even Mr. Tanaka would be impressed.

On my first day at the shop I had brought in drawings of a vase I wanted to raise, an asymmetrical, hollow form that was elegant yet dynamic. Mr. Tanaka had shown interest in it and had advised me on the size of disk to cut out. Then, when he saw me start to raise, he registered doubt and finally he stopped me and had me set the disk aside. He assigned me to work on the strips. First I had to stretch them in one way or another and then I had to planish them.

I had been angle-raising for many years, but it was always from a position seated in a chair. In raising "Japanese-style" the form is held with the mouth facing the craftsman while he hammers towards himself. No real criticism of my technique had ever been voiced before, but then that might have been for lack of demanding and knowledgeable critics.

In any event, I redoubled my efforts to improve my hammering. My commitment and perseverance were shortly rewarded with even more excruciating aches and pains.

That afternoon Mr. Tanaka came into the workshop. His approach was made obvious by the stiffening of posture and increased intensity of productivity that preceded him. All four apprentices snapped to attention. Even at lunchtime, when they occasionally dozed while waiting for the end of their break, they would sit bolt upright at the sound of his footsteps.

Perhaps Mr. Tanaka was a severe and exacting master. I wouldn't be surprised if he was. But to me he was a kind and patient man. He was 68 and could sit on the floor holding a vessel with both feet while hammering it for hours without effort or exertion. He laughed easily and spoke modestly about the craft he had been practicing for 52 years. Mr. Tanaka is not a superstar of metalsmithing. He is not a National Treasure and although he holds the most adamant respect of his fellow craftsmen in Kyoto, he is probably little-known in the rest of Japan. But the keenness of his eye is seen in every detail of his work, the sensitivity of his hand is embedded in the fludity of his forms and the richness of his textures. Subtle nuances of color, shape and surface reflect his perception of the lush but fragile beauty of his environment and the tenacious but curious character of his people.

Flipping his shoes off as he stepped up onto the platform, Mr. Tanaka came right over to me and watched me hammering. I felt his eyes examining my effort. He reached out and I placed the piece of copper in his hand. He stared at it as if some cryptic message was written faintly on its labored surface. He ran his thumb over it a couple of times. He smiled and then he laughed. He barked something at Masatoyo. Mr. Tanaka often spoke to me through one of the apprentices. He laughed again and then he walked out, stepping as fluidly into his shoes as he left as he had stepped out of them on the way in.

"You can go back to the vase now," Masatoyo informed me.

In a few weeks I finished that vase and although it turned out to be one of my fondest pieces, its accomplishment is insignificant in comparison to those copper strips.

Harlan Butt teaches at North Texas State University and contributed to the guide to Kyoto in this issue.

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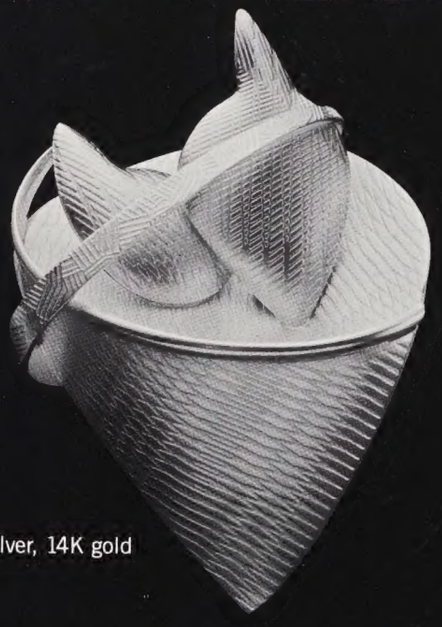

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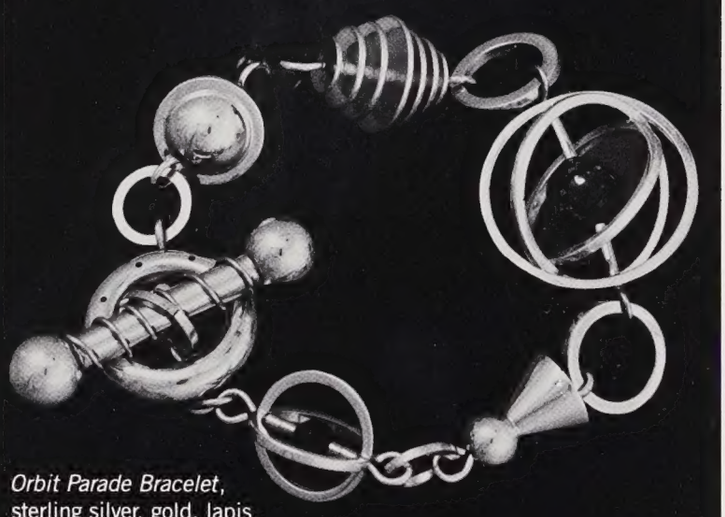

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A Camel Is a Horse Designed by a Committee

by Yvonne Arritt

The cry of the rejected: "Why?" is the loudest single continuing lament heard after every juried show.

Even when jurors' biases are known and catered to somewhat, the final selections are often a mystery, unclarified by jurors' statements in the catalog.

Why do they accept one entrant's obviously derivative work while rejecting another's that extends a basic concept or technique? Are jurors rewarding simplicity this month or did they just get tired and sloppy at the end of a grueling day?

The dilemmas posed by juried exhibitions have been debated periodically from every parochial viewpoint: esthetics, technique, functional/decorative, regional/national scope, display constraints, juror ease and comfort, etc. In spite of the most conscientious efforts by show organizers to be informative and fair to all, there is still serious dissatisfaction after almost every show.

Consider the alternatives, however—the Open and the Invitational—they have their own limitations. Anyone who has worked an "open" can attest to the surplus of embarrassing entries and their subsequent problem, how to diaplay and/or hide them. An invitational, prejudged by artist selection, assures the viewing public a glimpse of the best work of the already-arrived, or does it? Once chosen, the invitee is free to submit whatever he/she pleases—sometimes a surprise. (Were you really inspired by the "International Jewelry Exhibit" at the American Craft Museum, which accompanied the 1984 New York Society of North American Goldsmiths' conference, or did you get the feeling some of it was a put-down?)

There needs to be a compromise wherein the "established" are encouraged to compete again, to expand and change, while providing a forum for aspiring hopefuls to measure their efforts against recognized standards. So, we are back to the juried show.

Some "givens":

- Competition is a healthy thing. It is also very American. Acceptance is based on 50% skill, 30% luck (juror bias), and 20% placement in the slide order (or on the viewing table).
- Newcomers to the field who are secure in their esthetic direction will not be discouraged by occasional rejection.
- There are some basic identifiable standards of quality common to all craft-arts.
- Visibility, inclusion in a juried show, is good for prestige, PR and the pocketbook.

What then is wrong? Why the vague apprehension among artists and jurors, too? It is a lack of response, useful response, a cumulative sense of working in a vacuum from show to show. The selection process seems bafflingly arbitrary, even though show organizing committees often spend endless hours determining the theme or intent of the show, criteria for inclusion and the charge to the jurors, as well as composing a comprehensive entry form.

Entrants have presumably put their best efforts into the submitted work, spent a small fortune on slides, a modest amount on entry fees and postage, several hours complying with requirements, packing (if juried by the piece) and standing in line at the post office—no small expenditure of time. They deserve better than a check mark or X in return

Jurors have a responsibility to educate—not only the viewers and collectors who attend the resulting exhibit but also the artist-entrants. If they are willing to set themselves up as arbiters of current good taste, they should be willing to justify their decisions in writing. A one-paragraph "Juror's Statement" in the catalog is not sufficient.

Frequent jurors say, "Impossible," "Too time consuming," "No one would agree to judge, if they thought their comments or lack thereof were to be recorded for general knowledge. Perhaps jurors have become spoiled, knowing they can dismiss whole blocks of entries without reason, "Out!", with little or no backlash because the privy-few overseers have been sworn to secrecy. Of course, most jurors are conscientious and careful, but they too might welcome more definitive direction. A shift in attitude from critical/judgmental to critical/informative would help to alleviate animosity and eventually improve the quality of work submitted both locally and nationally.

Certainly we are all accustomed to being evaluated and rewarded—or not—all our lives from pre-school application to retirement condo-purchase. We may not like the decisions, but at least those committees are expected to explain their positions. The determined persevere, sometimes starting competing programs (salons des réfusés) superior to the originals. Whether fueled by outrage or despair, successful alternatives compel change in the status quo.

Agreed: High-quality exhibits are composed of high-quality entries selected by knowledgeable jurors with a clear understanding of the show's intent. Surely metalsmiths can articulate acceptable standards for both potential exhibitors and judges and insist that they comply. Although applicants are used to being ignominiously eliminated, has any organization had the nerve to dismiss a juror for ignoring his/her responsibilities?

The jury, whether composed of generalists or specialists, professional artists, teachers or curators must adhere to the guidelines set forth by show organizers. Strong personal bias can be a factor only if that is understood as part of the "charge." "A good judge should be able to recognize excellence in any medium regardless of personal preference for a certain subject matter or style," a quote from my mother, an award-winning and versatile painter for the past 65 years.

An educated detachment and a willingness to be held accountable are essential to an improved screening process.

To implement this we need an all-purpose evaluation/information system, as bias neutral as possible, which informs both the accepted and rejected of their strong and weak qualities. At the same time it should be reasonably quick and nonburdensome to show officials.

One possibility applicable to jurying either by slide or piece is to label the jurors A, B, C, number the entries and tape-record comments for subsequent transcription and mailing. This plan preserves anonymity while providing participants with an overview of each juror's taste. Similarly, in an event juried by the piece, a transcriber could follow each juror, recording comments by number and handing entrants the information at pick-up.

Point systems might be useful; if you receive a 4½ on a scale of 10 you would know how you measured against that group. An interesting challenge for some ambitious organization would be to design a scoring system with weighted values assigned to the different criteria, as in diving.

Offered below is a sample form designed by a group of outsiders—businessmen—after witnessing the jurying process of a major craft show. The form is meant to contain the *absolute minimum* information necessary to evaluate and inform. Its use presupposes a beautifully designed entry form outlining the show's purpose, criteria, size and space limitations. The items apply to both rejection and acceptance. If "Rejected," "Beauty" and "Function" are checked, one can assume that the bracelet, while lovely, didn't seem to fit a normal wrist. Positive marks under "Technique" and "Traditional" would let the entrant know what aspects of the work impressed at least one judge. I think people would be willing to pay a dollar or two more in entry fees for access to this type of information.

ACCEPTED ☐		**REJECTED** ☐
PLUS		**MINUS**
☐	Originality/Personal Statement	☐
☐	Technique/Workmanship	☐
☐	Beauty/Design	☐
☐	Function	☐
☐	Traditional Quality	☐
☐	Contemporary Quality	☐
☐	Compatibility w/Theme	☐
☐	Compatibility w/Submission	☐
☐	Requirements	☐
☐	Slide Quality	☐
☐	Other_____	☐

If you think that this discussion is superfluous, that your group has solved these problems and is consistently producing perfect shows, please share your secrets with the rest of us. I recently joined a group whose sole purpose for 34 years has been to produce a biennial regional comprehensive crafts show; they are still debating basic issues as if for the first time.

Yvonne Arritt is a fashion jewelry designer in McLean, VA, whose work is exhibited nationally.

ART and TECHNICS

by Tim McCreight

There comes a point in every piece of work when we step back and say "It's done." This moment, whether it's in a race, a novel or an object, we call The Finish. In the making of an object, the word takes on another related meaning referring to the look of the piece at that moment. The issues of whether to polish or not, of which marks to remove and which to leave, the question of patina and highlight, all these are bound up in that word *finish*.

Everything gets finished, either through resolution or abandonment. There is no topic as universal as finish; it unites every piece, from large to small, production to one-of-a-kind. As an approach to the topic, we'll examine the two objects show here. Each could be discussed in terms of form, concept, function and so on, but we will limit ourselves to a critique of the finish.

Leonard Urso's panel is a statement about form. It is a sculptural evocation of the female figure, a sympathetic and haunting glimpse at a torso apparently distanced from us by a filmy barrier. In this case surface is successful to the degree it allows the form to dominate. If the finish can enhance the emotional sense of the piece while working in harmony with it, the effect is heightened.

The gently stippled surface was achieved by planishing and then chasing with a matting tool after the figure had been realized by hammering the sheet into wood forms and a sand bag. The fine silver surface was created by heating the panel to 1100°F., then quenching it in a Sparex solution. This process was repeated six times. The piece was assembled with threaded rods, then given several coats of Krylon Crystal Clear spray lacquer and a coat of Johnson's Paste Wax.

Despite the strength of the form, there is more of a whisper than a shout to this piece. The lyricism of the work demands viewer participation to fully come to life. The recessive quality, primarily resulting from the incomplete figure, is enhanced by the frosted white pickle finish. Just imagine the piece with a highly polished shine; the result would have all the subtlety of a Rolls Royce hood ornament.

Urso has likened his panels to drawings, using the hammer and the sheet as pencil and paper to suggest a figure. The softness of this sculpture testifies to the success of the attempt. The gentle white of the surface is a valuable ingredient in this success.

John Fix's goblets are also studies of form, although they make no direct figurative reference, have no color except through reflection and do not involve line. While there is a plantlike quality to the form, it is sufficiently idealized that we can guess that it is not meant to be botanically correct. The important difference between form here and in Urso's panel is in the role played by the material.

The high polish of silver is a traditional reference for fine holloware. Even though silver tableware is less common now than it was a few decades ago, it continues to strike a chord in most of us. Fix's goblets are contemporary in their subtlety and asymmetry, but they are still linked to a centuries-old tradition of silver vessels.

Similar forms could have been made in ceramic or glass and would function as well as sterling, better in fact, considering the problems of fingerprints and tarnish. But that's not the point. These goblets are a tribute to the warm shine and traditional value of silver. In this sense, the "sterlingness" of the goblets is vital. The characteristic rouge finish makes the most of these qualities, and so, in my opinion, was a wise choice of finish.

Tim McCreight is a working craftsman and teacher at the Worcester Craft Center. He is a contributing editor to Metalsmith.

Below left: John Fix, *Hobbit Goblets*, sterling silver, 7" h. Collection: Mr. and Mrs. Michael Collector; **right:** Leonard Urso, untitled, sterling silver, ivory, 14 x 8"

Recent Sightings

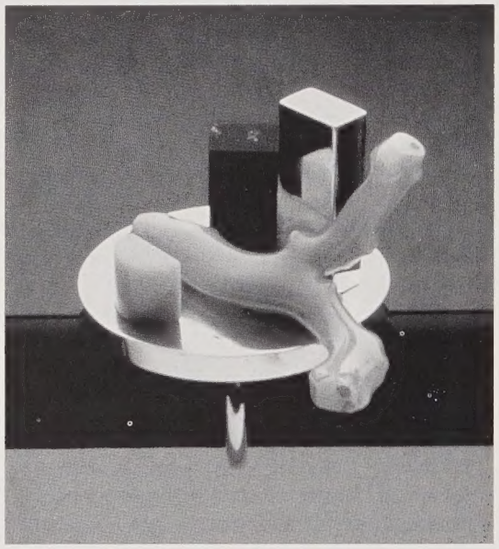
by Bruce Metcalf

If you peruse an issue of *Crafts Horizons* from the mid-60s, you are likely to encounter a label frequently applied in the crafts world: "designer-craftsman." This term was briefly applied to every type of crafts endeavor and even used as an umbrella for the whole field. For instance, the major crafts organization in my state is still called Ohio Designer-Craftsmen. Although the term has since fallen out of favor, it expresses the ambitions of an entire decade. By introducing the notion of craft alongside the notion of design, proponents imagined the field gaining an aura of professionalism and authenticity. No longer would laborer's hands be soiled, because he or she would graduate to the drawing board. No longer would the products of such labor be painstakingly produced by hand but mass-produced by industry in sensitive cooperation with the designer. The term projects twin goals of planning and manufacture, rather than unique hand-production. These goals were not enunciated by dropouts and hippies, of course, but by mature leaders of the field who came of age in the 50s.

The notion of a designer-craftsman was profoundly influenced by the philosophy of the Bauhaus. In the 30s many designers called for a spirit of collaboration between man and machine. The designer was intended to be the intelligent tastemaker, the clear voice of reason, who guided industry into making functional and modern wares for the masses. At the Bauhaus, each student was required to take metals, clay or fiber studio courses in order to know the materials and tools that give shape to a design. Such hands-on experience created a natural allegiance to craft. In fact, several Bauhaus students were later to become the first postwar generation of craft educators in America. They imported the idea of natural collaboration between artist and industry, as well as the religious zeal to transform the taste of ordinary citizens. In their vision, mass production was not an agent of compromise and conformity but a means to improve the quality of life.

Logically, those Americans enthused by the Bauhaus vision saw great promise in mass production guided by the educated designer. But they also believed in first-hand experience with material. Thus the craftsman who aspired to industrial design; thus the term "designer-craftsman."

Two prominent silversmiths from the late 50s were teaching at Syracuse University when I was a student there in the late 60s. By then, however, one, Arthur Pulos, was Head of the Industrial Design Department, and the other, Lee DuSell, taught only design in the School of Art. They were practicing the ambition of the designer-craftsman—to become planners for



Ettore Sottsass, ring, gold. Collection: Cleto Munari

industry. By then both had abandoned their craft entirely—the metalsmithing instructors at Syracuse were John Marshall and later, Michael Jerry.

My generation of students brought an entirely new value system to higher education. The rebellious spirit of the 60s found the concept of industry and mass production suspect: it smacked of selling out. This generation was not one to collaborate with the powers-that-be. We were much more interested in self-expression, in a minority sensibility and in self-reliance. It was the era of building your own kiln in the woods or of making beaded macramé for sale at Sunday crafts fairs. Our label was the "artist-craftsman," and we aspired to art. Only a small minority had ambitions to become designers of mass-produced goods.

Well, we all know what happened to that generation's naive idealism. Now that the supply of teaching positions has dried up and the romance of going out in the sticks and practicing an earthy craft has gone sour, talented young people are looking elsewhere for career opportunities. Many graduate from college-level jewelry departments that stress hands-on practice and they want daily engagement with material and process: the work of jewelry-making and metalsmithing is a labor of love. For many, the idea of craft presents a major compromise. On the other hand, they do not believe that commitment to the craft necessitates a vow of poverty. They desire a mainstream lifestyle, not based on deferred gratification and sacrifice but on comfort and relative ease. By and large, they look for jobs that pay them well for working with their hands. Like the 60s generation, however, many are not interested in compromise.

A new avenue appeared in the early 80s when the Memphis style of post-modern design burst on the American scene, full of vigor and irreverent humor, a fresh wind in the stuffy chambers of international design. I believe Americans responded intuitively to the energy, playfulness and apparent irrationality of the Memphis style. (Those three terms apply equally well to Funk Art, one of the most profound influences on students in the late 60s.) The immediate popular acclaim given to Memphis furniture and housewares encouraged many designers to seriously entertain the style as a valid expression of the times. In fact, Memphis has opened the door to a renaissance in crafts. In furnituremaking, the tired forms of Scandinavian Modern were suddenly superceded by colorful geometry, architectural detailing and a wryly humorous sense of form. Metalworkers are following suit, and an expanding market for housewares, furniture and interior decor encourages their aspirations. Recent success stories abound: David Tisdale is now designing for several international companies; Peter Handler is busy producing anodized aluminum and glass furniture in Philadelphia; Ivy Ross has opened an interior-design gallery in the East Village. Others, in a typically American entrepreneurial spirit, are seeking backers to start their own production lines.

Without fanfare or theorizing, we are witnessing the revival of the designer-craftsman, whose new role implies an evolution of the value system of crafts. The 50s appreciated the corporate man, the 60s celebrated the outsider, but the 80s proposes an impassioned insider. The new role model is an artist who, without relinquishing his or her values, uses the possibilities of design and manufacturing to exercise the heart's desire. The arena for artistic endeavor is now enlarged: the unique object is replaced by factory-made multiples. The potential of the machine is seen anew. A single design can thus have a significant influence; it can enter thousands of households in a few months, touching the lives of a vast audience previously inaccessible to the craftsman who produced unique or limited-production objects. Although the tools of design remain the same—color, form, content and material—the vision has changed. This generation does not see compromise but possibilities.

Bruce Metcalf teaches at Kent State and is a contributing editor to *Metalsmith*.

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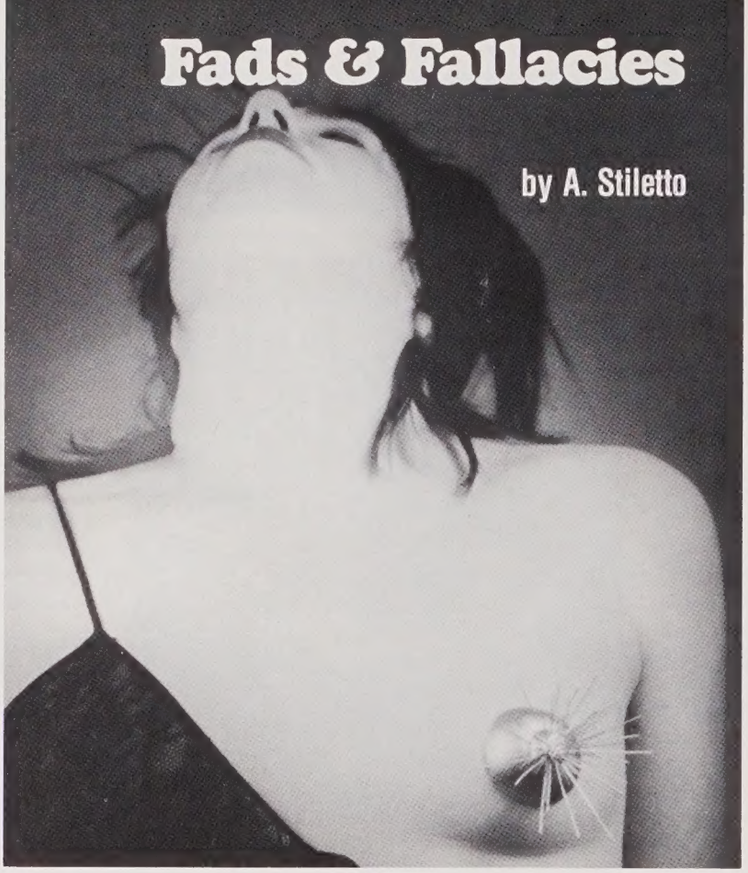
Fads & Fallacies

by A. Stiletto



Dee Fontans, *Nipple Cup #1*, copper and gold paint. Photo: Lori Warren

In "The Color of Money" the figure of Fast Eddie Felson is resurrected thrice-fold: in Richard Price's script as a metaphor of the inveterate hustler in everyman, in Martin Scorsese's recurring directorial homily of moral redemption and in Paul Newman's uncanny facility with the role he created 25 years earlier. Newman's performance, in particular, attests to the actor's prowess in revivifying the faded relevance of "The Hustler." Though now a cinematic metaphor, Fast Eddie has matured through Newman's re-presentation. We are no longer certain of his character as a dated stereotype, but are forced to appraise its continuing verisimilitude. As Felson has grown older and wiser in his portrayal, so has Newman's concept of a hustler.

To paraphrase William Gass, who has often ruminated on the figures of life: Art is life, in terms of a film, a painting, in terms of a bracelet, in terms of a teapot; it is incurably figurative, and the world the artist makes is always a metaphorical model of our own.

Throughout much of the 20th century, artists have eschewed representation, bypassing such artifice in the search for immediate expression, for primal substance. Recently, however, figurative powers seem to have returned, an emergence of stylized "new heroes," in the work of sequential box-office stars like Newman, as well as in the work of paint-box stars like David Salle or Keith Haring. Maybe another cycle has run its course, fads on the wane and fads on the rise.

It is more likely, as history will attest, that the peripatetic figure was just languishing about the house, waiting for fashions to change, for the right ensemble, so it could hit the club circuit again. Like Fast Eddie, these "new heroes" are a little wiser, a little more dapper, but we know a hustler when we see one.

Out on Seventh Avenue, where fashion mimics art, and vice versa, and where the belief in figurative powers remains steadfast, "new heroes" are a seasonal occurrence. Take for example, Azzedine Alaia, this "new original" with his skin-tight, sexy, black leather suits has brought to the fore once again the ineluctable assets of the female body. He has prefigured rather than transfigured the essence of physicality. In the argot of the fashion world, Alaia has created the "woman of the 80s." With grace and serenity, he has articulated a fresh view of luxury based on a modern seduction. Caught up in the euphoria of these revelations, I had to be reminded that for women the seduction principle has long been an obstacle to professional advancement and social freedom.

In fashion, the notion of the figure carries a dual meaning. On one hand, the figure denotes the silhouette, a corporeal shadow, a graphic outline of the organic formations of muscle, bone and fat that defines the species. On the other, the figure connotes a type, a representation of the designer's ideals and values. In a metaphorical sense, it carries the interpretation of "the woman of the 80s" or "the hustler," for that matter, in the persona or mask of the designer's creations. Clothes make the man in their image. The strategy of fashion is not only to physically enhance the body but also to provide the contemporary relevance of the wearer's psychological, ideological and sociological costume. For designer and wearer alike, the figure, in this second sense, is an abstraction controlled by the designer's medium and the wearer's choice.

Fashion must constantly assert the supremacy of the designer's image over the innate attraction of the wearer for his own body. The dialectic is between eroticism and exorcism, between the object of fashion—the wearer struggling with private hedonistic urges—and the subject of fashion—the designer seeking commercial stereotypes. Fashion ministers to exorcism even in the most unlikely of venues. The most sensational instance that comes to mind is the ultimate erotic ritual of sexist manipulation, the striptease. As Roland Barthes has opined, "There is an underlying significance of the G-string covered with diamonds and sequins which is the very end of striptease. The ultimate triangle, by its pure and geometrical shape, by its hard and shiny material, bars the way to the sexual parts like a sword of purity, and definitely drives the woman back into a mineral world, the precious stone being the irrefutable symbol of the absolute object, that which serves no purpose."

Back on the Avenue, this struggle between wearer and designer, control versus freedom of image manipulation, stuck in my mind as I attended FIT's recent day-long symposium on 20th-century jewelry [see review in this issue]. After the morning's palatable agenda of historians charting a noteworthy, though at times gentrified, course through European jewelry, we were offered a showcase of contemporary practitioners that included Paloma Picasso and Robert Lee Morris. Now, the disparity in their work was evident in their slides, but the similarity in their approach only began to reveal itself as we escaped the grasp of their enticing presentations. Both sought to transfix an appropriate model for jewelry design based on their idea of the fashionable wearer.

In thinking about Paloma Picasso's work, I can't help but recall Helmut Newton's now famous photo of her, barebreasted, modeling Karl Lagerfeld's scandalous half-dress and her own gold bangles. The jewelry and even the dress appears insignificant as she assumes the posture of "naked" adornment. Picasso's sensuality, a beguiling attribute that resonates with the mere mention of her name, translates into bull's-eye lust, the female body endowed for gratification. Like Alaia, she tries to define the woman of the 80s by bringing to the fore the assets of the female body. Like Alaia, her jewelry evinces a discrete serenity that denies the intimacy of the flesh using the body instead to parade a cold clinical object of desire. Her stones, one more brilliant and colorful than the next, nakedly glisten in their gold bezels, dangle from gold chains and languish atop gold ring shanks. To paraphrase Barthes, she drives the woman back into the materialist world, the precious stone being the target of gratuitous seduction.

Robert Lee Morris, like Picasso, has attained celebrity status in his attempts to mold the woman of the 80s. He is proud of his success in constructing a context of influence and control through overwhelming store display and the covers of the fashion press. He claims that when customers walk into his store, Artwear, he wants them to feel the excitement of discovering the treasures of an archaeological dig. His now famous truncated torsos, Graecian plaster casts that at times look like breastplates of Roman centurions, blend well with his brutalist displays of antiquity in ruins. His jewelry that borrows from neoprimitive and neoclassical styles is self-consciously distanced from contemporary usage. He creates an ambience not of a salon but a tomb, where the idiosyncratic ego is embalmed in the artifact. He has ingeniously created an ersatz notion of history where the body is revered for its chaste state of the flesh and where jewelry is the armor of status.

Both Picasso and Morris have repossessed the value of jewelry from the domain of the wearer's bodily interpretation. They have become the ultimate connoisseurs in the fictional world of rarefied commodities—for Picasso commodities of sexuality and for Morris those of status. In effect they have made strides toward securing for the jewelry designer the incongruous clothing of the object in disguise. They are the new heroes of fashion jewelry, a little more proficient and polished, but hustlers nonetheless.

A. Stiletto works in and around New York and writes a regular column on fashion.

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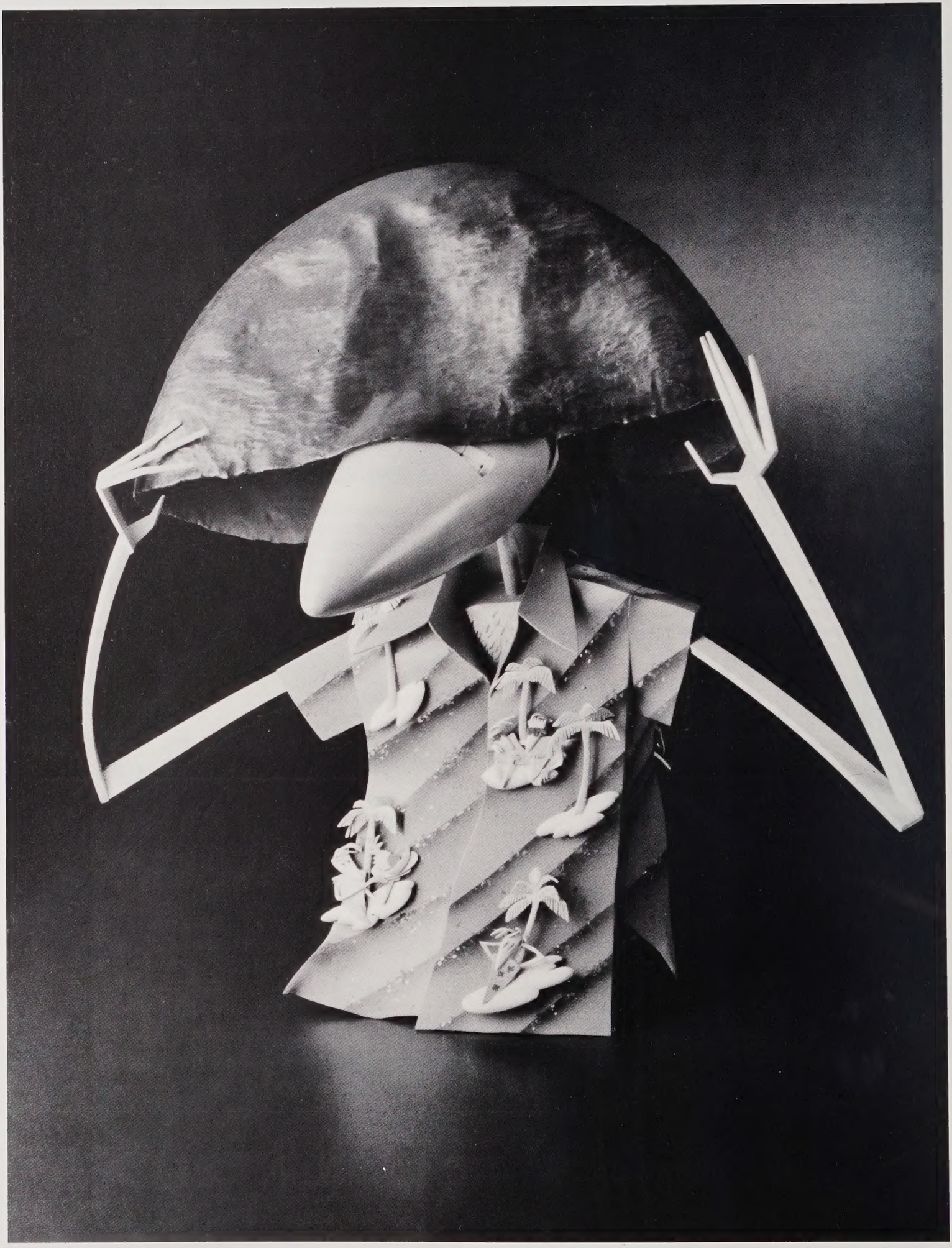


The Modern Ache

by Michael Dunas

"This exhibition is the first assembled in the United States which features sculpture created by artists who have their roots in the metalcraft tradition." This proclamation by co-curator L. Brent Kington, Director of the School of Art, Southern Illinois University, calls our attention to an ambitious undertaking.

"Form Beyond Function" was organized by Kington and David Prince of the Mitchell Museum, Mt. Vernon, Illinois, in conjunction with the Society of North American Goldsmiths. The exhibition, comprising 52 works by 40 artists, is an attempt to explore sculpture within metalsmithing and, more importantly, to define metalsmithing's "modern" sensibility within the continuum of 20th-century fine art.

In the catalog foreword, Charles Thomas Butler, Executive Director of the Mitchell Museum, claims that "'Form Beyond Function' presents a new definition for metalsmithing . . . the telling factor where idea is primary and utilization is secondary." This apology for craft's function together with the sarcastic allusion to design's epithet "form follows function" in the title might be interpreted as the supplicating posture of the "minor" arts in their quest for equal rights. For many spectators, a cursory reading of this show might elicit suspicions of self-aggrandizement, of a contentious showcase of sculpture's affinities at the expense of a coherent metalsmithing foundation. However, a closer look at the work and its underlying postulates unveils a provocative yet respectful dialogue with both traditions.

The vast majority of metalsmiths represented here are in their 30s and 40s, approximately half are women and just about all have a degree from a university metals program. Made over the last three years, the pieces are sculptural in format, free-standing or relief (no suggestions of body adornment or holloware) and exclude the distracting influence of decorative stones, etc. that are part of metalsmithing's "jeweler's" heritage. Curating was done through submissions, while "elders" John Marshall, Hekki Seppä, Brent Kington, Bob Ebendorf and Gene and Hiroko Pijanowski were seeded to suggest a legitimate parentage. Barring the inclusion of these five, a sign of insecurity in the need to validate through reputation, this group of metal sculptors limn a contemporary portrait of conceptual and formal affinities.

Before examining this portrait, we must consider the prefatory catalog essays as constructing the argument for a reappraisal of sculpture within the metalsmithing tradition. In "Transcending Tradition: Sculptural Issues in Contemporary Metalsmithing," David Prince fails to raise any "issues," summarizing instead the salient features of normative appreciation. Size, detail, material and skill are perfunctorily cited as attributes of metalsmithing, as they are, for that matter, attributes of all crafts. Concerned as Prince is with the suitability of the medium, the pro forma acceptance in the purview of the fine arts, he neglects the craftsman's obvious technical proclivities and the effect these might have on the audience. He does not contend with the possibility that within a time-honored methodology, there might lie esthetic nuances of profound importance, e.g., the psychological effects of working in a "smaller" scale, the ability to forge meaning with the naive hand, the conflation of historical functionality and purely visual ends, the communication of emotional empathy in making. Without such an investigation, I believe, metalsmiths, and all craftsmen, will remain mired in the ontological thicket of their "own devices," left without hope for a critical esthetic. While Prince seems to recognize the undertow of metal's sculptural qualities, he is reluctant to explore the underlying virtues of its craft intentions, thus remaining entrenched in critical ignorance.

Instead, he ushers in the salubrious air of "pluralism" that has invigorated current art discourse. "Recently artists in general have shown an interest in appropriating elements from various historical styles and combining them into visual statements that either subvert or contradict original intentionality," he writes. "Metalsmithing and sculpture, therefore, are no longer isolated from each other. Artists from both areas are rejecting the definitions that have historically segregated them and the arts in general." Prince is offering a remedy for metalsmithing's cul de sac based on his reading of the pastiche that characterizes the "post-modern" composition. He implies that the craftsman's recurring use of his own heritage as subject matter is akin to the fine artist's use of art-historical references to buttress his content. Thus, the freedom to borrow art's artifice for art's sake, or craft's artifice for craft's sake or, ultimately, craft's artifice for art's sake liberates multifarious esthetic forms from the requirements of birthright and pedigree.

Although David Prince's prescription relies on a fortuitous break in the hegemony of the arts, Bruce Metcalf, Assistant Professor, Kent State University, appears more confident about a self-referential context for modern metalwork. A proponent of metalwork's sculptural authenticity, Metcalf offers a provocative argument in his essay "Outside the Mainstream": "Most of the work here is very much of our time and place. It's thoughtful, convincing and acknowledges the developments of 20th-century art. Most of the work in this exhibition is heir to the tradition of modern art but not necessarily to the associated intellectual programs." Metcalf appears to bring greater weight to bear on an incipient philosophy than on stylistic confluence. He sees the metalsmith's approach to his work as anathema to this century's dominant credo, what he calls "Modernism," which, I believe, he loosely interprets as a concern for overintellectualizing, cold, clinical theorizing and a dense metaphysical construct. Instead, according to Metcalf, metalsmithing's current direction, its form and function, is decidedly post-modern in its innate resolution to expurgate analytical sterility from the art-world's imposed vocabulary. For Metcalf, the development of both anomalous *craftsmanship,* "these artists have no choice but to work the way they do, as most of them have a sensibility about art that is not well represented in the modernist pantheon," and its corresponding *empathy,* "much of the work is intended to recreate an emotional state, to share some of the artist's enthusiasm with the audience," can lead in no other direction.

As a result, for both Metcalf and Prince, the time is ripe for a proper appreciation of sculptural metalsmithing. The current permissive climate that is cynically anti-modernist allows ostracized fields like metalsmithing to find their way into the current art dialogue. For them, it is not so much that metalsmithing has matured as an independent art form but that it represents a rupture in the art world's value system that demands attention. Both Metcalf and Prince do not consider that metalsmithing has evolved through various formative periods that might include Modernism; instead, they focus on sculpture's current fascination with material, process and scale to lend credibility to

Opposite: Bruce Metcalf, *Nice Shirt, but His Head is in a Strange Place,* painted brass, 12 x 12½ x 8", 1985

metalsmithing's historical values. Their posture is one of petitioning external auditors rather than championing inherent assets.

"Form Beyond Function" fortuitously coincided with the landmark exhibition "What is Modern Sculpture?" at the Georges Pompidou Centre in Paris, a massive assembly, spanning the first 70 years of the century, of seminal works by Brancusi, Giacometti, Picasso, Gonzalez, David Smith and others. Unlike "Form Beyond Function," the curatorial approach of the Pompidou exhibition betrays an orthodox "Modernist" point of view. Curator Margit Rowell believes that 20th-century sculpture separates itself from the past through a shift from perceptual work to conceptual work, the latter being antidescriptive and antinarrative and based on rupture rather than continuity. She describes two resultant esthetics: the esthetic of culture—analytical and theoretical, Futurism, Minimalism—and the esthetic of nature—myth, psyche and the search for human forms and truths. The efficacy of Rowell's approach resides in the attempt to reconcile the revolutionary concept of Modernism with the evolutionary appearance of its attendant forms. The visible language of Modernism has not only become a working syntax for the way we have seen all sculpture subsequently, but its influence has also extended to the way we see all sculpture of previous epochs. However, the relevancy of its fervent world view and intractable theories has come under attack as the century comes to a close. It is ideology, not form nor content, that is in question.

Where "What is Modern Sculpture?" avails the art world with a test of Modernism as a conceptual influence on sculpture, "Form Beyond Function" ironically tests metalsmithing's ability to accommodate a contemporary sculptural appearance. Where sculpture is looking for conceptual paradigms, metalsmithing is looking for formal paradigms. Both shows, nevertheless, embrace history, a commiserating history that at times languishes in the penumbra of hierarchical forms. For sculpture it's painting; for metalsmithing it's sculpture. Yet, both fields maintain a stubborn defence of their individual traditions. For, as Gary Griffin, Head of Metalsmithing at Cranbrook Academy of Art, has concluded in his essay, "I readily admit to the influence of the greater arts context on the works of contemporary metalsmiths. However, I do so with the awareness that while the disciplines interface, they carry a specific history. Without a sensitive awareness of the historic lineage of a discipline together with consideration of the greater visual arts context, understanding and evaluation of *Metalsmiths Making Sculpture* ["Form Beyond Function"] can only be viewed as shallow."

There are few differences in form between metalsmithing and sculpture, yet there is a noticeable difference in the way they function. My intention is not to distinguish metalsmithing from sculpture, nor to provide a laundry list of esthetic concerns, as these change as fast as one can catalog them. Instead, I propose to look at the work at hand cognizant of the apparent difference in the metalsmith's point of view.

The metal sheet as sculptural plane is of particular fascination to this generation of metalsmiths, as exploration of edge, graphic imagery, painterly gesture and surface texture predominate in their work. While for enamelists the cosmetic surface has become a successful vehicle for painterly expression, for sculptural metalsmiths the formal interrelationships of painting and sculpture have not been resolved. They appear confounded by scale, perspective, the limits of context and the expressive use of color. They are caught between the valued distinctions of these devices in fine art and the lack of them in metalsmithing, where color, form, texture and context are wedded to material malleability.

In "Form Beyond Function," the work of Martha Banyas and Bruce Metcalf shows signs of accommodating metal's graphic plane with sculpture's ambient space. Banyas's *Will Be, Is and Was* positions three variant masks in a disjunctive perspective, one behind the other, thereby extending into three dimensions the cubist innovation of multiple views in a single plane. From the side, the composition disappears; from the front there is only a hint of what lurks behind, while at an oblique angle, all three masks are in view. Although Banyas uses the spatio-temporal effects of sculpture in the round, the composition retains its planar identiy, a virtual layering in space. The torn edges of the copper skin not only scribe the profile and eyelets but also provide a break in the surface that windows the masks behind. This incompleteness of perspective is intensified by the brutalized plane of the foreground mask. Its truncated silhouette delimits a static framing, implying that the superficial image extends its artifice to various deeper levels of the composition. Its psychological content portrays the progressive layers of personality as flat images. These masks exist only temporarily as formative stages, comprehended by the tour-de-force rendering of psychological depth in literal depth of perspective.

Nice Shirt, but His Head is in a Strange Place, Bruce Metcalf's portrait, appears to be graphic illustration. His work is replete with literal allusions to visual illusions and, in effect, is like wearing 3D glasses at a "B" movie. The title calls our attention to the facade of Hawaiian-shirt landscapes, aka, relief work, as indictments of a historical preoccupation with gratuitous embellishment. It's a nice shirt, pleasing, but trivial. The irreverent metaphors continue as the pointed chin, a symbol of ignorance, is blinded by the oversize fool's cap, the hammered and hackneyed holloware vessel. The vessel of tradition, the vessel of knowledge in Metcalf's point of view becomes the burdensome icon that clouds rather than clarifies the artist's vision. These metaphors complement Metcalf's approach to sculptural irony. In rendering substance entirely optical and form pictorial within the same perspective, he brings anti-illusionism full circle. Matter is incorporeal, weightless and exists optically like a mirage.[1] In his graphic diatribe, Metcalf foregoes a tradition of static relief for an animation that lies somewhere between sculptural movement and cartoon sequence.

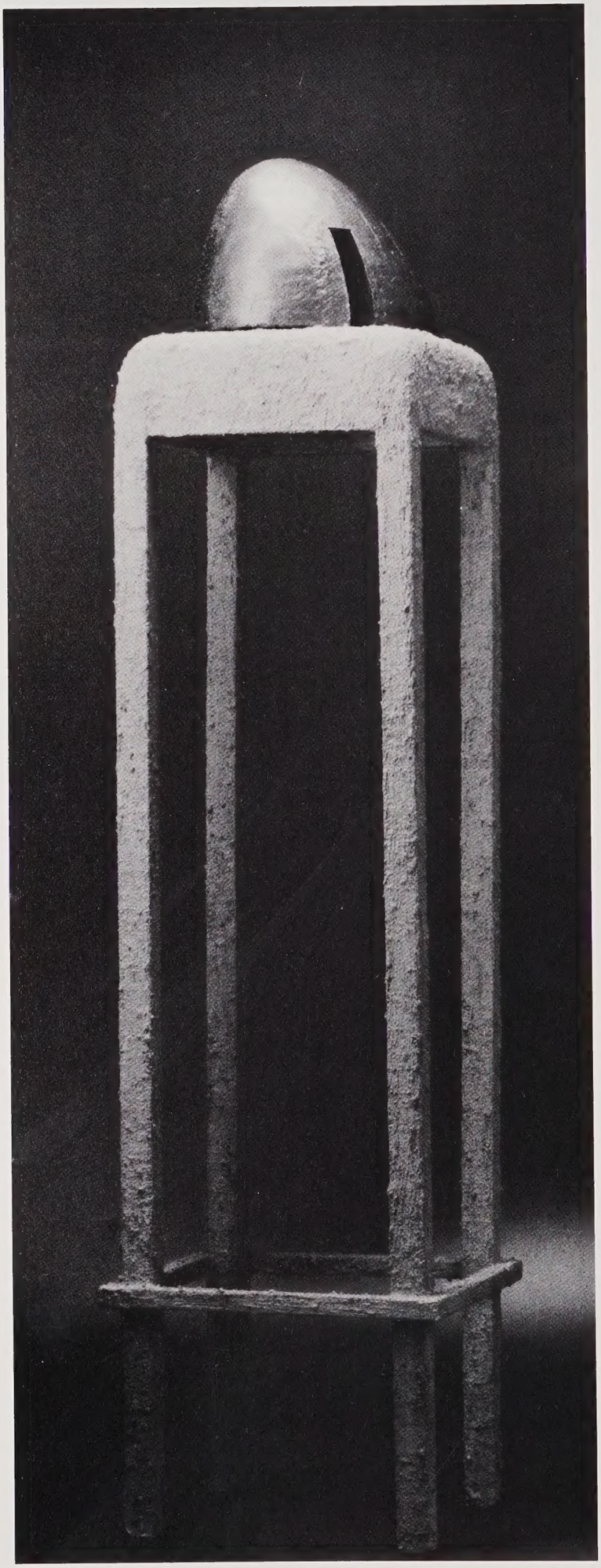
Perspective becomes the goal of both Metcalf and Banyas in their systematic distortion of reality. The metalsmith's world, like all other artists' loci, begins with the maker's vision, a vision delineated within its communicative strategy that positions the viewer, the subject and the maker within an operative frame of reference. The maker "frames" his discrete world through the intuitive workings of method and materials. The maker asks us to accept the strictures of his perspective, for only then can we feel the resonance of his message. When we look at art, our lasting impression is not imagery or representation but the way the maker is looking at his subject that is germane to our experience.

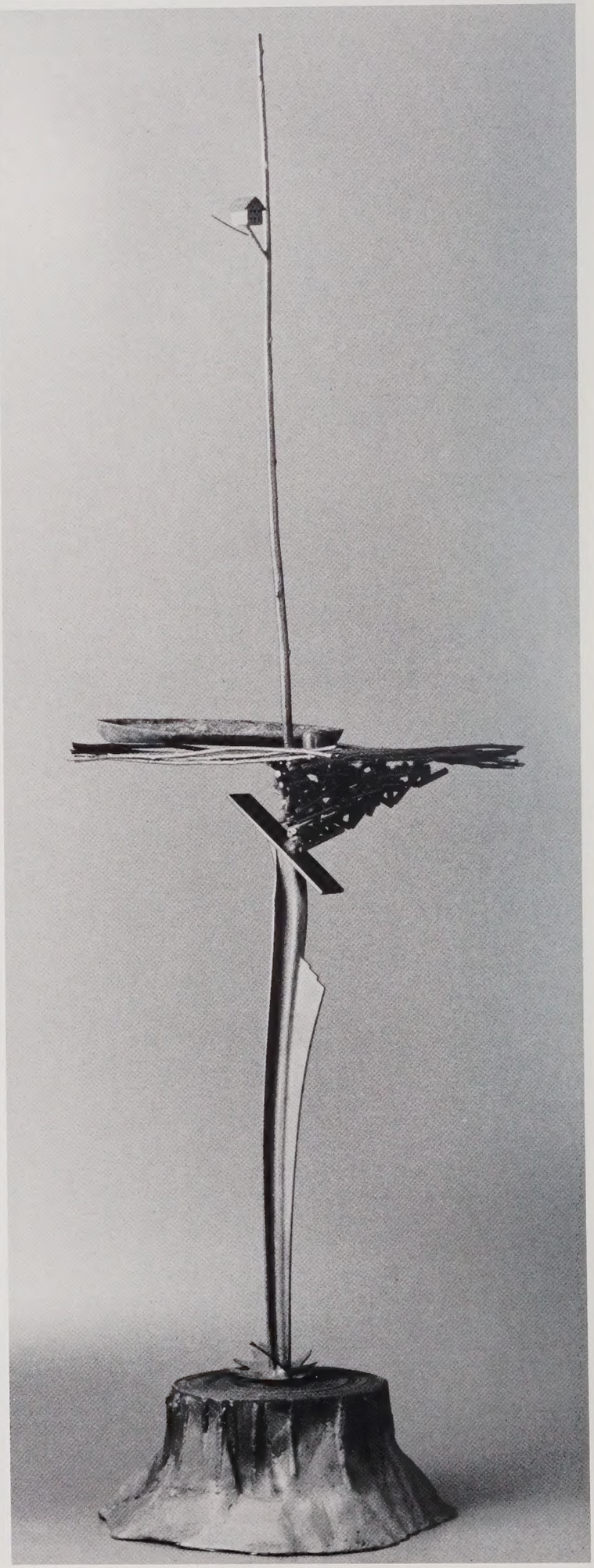
Another example to illustrate this point

Opposite: Martha Banyas, *Will Be, Is and Was,* enamel, copper, marble, plexiglass, 20 x 14 x 14", 1984

FORM BEYOND FUNCTION

FORM BEYOND FUNCTION





is the work of Linda Threadgill. Threadgill uses the enclosed forms of the book and the shadow box to explore the visual inhibitions of narrative. She is questioning the stultifying effect of boundaries, as the physical matrix of the story is confined to static "prints," or frozen tableaus. Since the power of narrative, whether in folktales or painting, lies beneath the transitory story line, the "object lesson" of narrative sculpture must consequently summon the viewer's empathy. Only by overcoming the grip of a literal reading can our cognitive feelings for objects, relationships, situations, complete the psychological transference.

In *Quarters,* Threadgill's shadowbox is the volume of real space, unlike painting's space of illusionary effects. Here painting gives way to physical making. Although the orientation of the whole is still pictorial, that is, forward to the spectator, back to the wall, the illusion of deeper volume, of modeled surfaces, is forcefully presented. The room is cramped, tortured, claustrophobic. The objects are trying to escape. A wind seems to be sweeping through the rather placid still life. But it is not a liberating wind. All it can do is distort the inner sanctum, a grotesque surrealism. The wind rips at the wallpaper, tears the tablecloth, rocks the fruit bowl, tumbles the table. We feel helpless, inadequate, impotent. We are hemmed in by the encroaching walls. We are disarmed by the convulsive patterning of images as we desperately try to reconcile the turmoil that is its story. This well-crafted miniature engages us through its detail and manipulation and by its ambiguity of picture plane and sculptural volume. The problem of representation is not the issue. The internal ordering of the parts overwhelms the reference to reality. It becomes a self-sufficient object that insinuates itself in the emotional interplay of our experience.

The desire for a self-sufficient perspective manifests itself in another feature of contemporary metalsmithing, and, for that matter, all sculpture—the persistent problem of the base. The base is the sculptor's convention for "rooting" his art in surrounding reality while permitting it to stand apart. It creates an experiential zone both physically and psychically. It says in effect that this sculpted object has a life, a "presence," of its own. It creates an aura of distance and dignity around the object.

Throughout history, the base has been used to isolate a class of objects from all others—namely sculpture. But Modern art has realized the inherent dilemma. If the base distinguishes sculpture, then all objects are sculpture, since they all have bases of sorts. Modern art has sought to dissolve the base both physically and psychically in order to unveil the true meaning of sculptural form, to explore the essential quality of "rooting" art in reality without the encumbrance of this convention. For metalsmithing, the base continues to confine the pre-Modern closure of its signature forms. Jewelry is defined by its attachment to the body, holloware to its natural foot, relief to the wall, while construction and "objects" still depend upon the architectual stability of the traditional pedestal or tabletop. This concern for the base is not mere captious criticism, nitpicking about a functional necessity, as metalsmithing has been transparent in its search for a recognizable feature that will identify it as sculpture in the modern tradition, and this feature might be the notion of the base.

Jill Slosburg's *Terra Firma—Sky/Skin House* is a mysterious vessel/hut perched upon a tall (56″) table/pedestal. The self-conscious working of the surfaces belies any simple explanation of this as a readymade base, as support for the object. This is a unified composition that stands on its "legs" in anthropomorphic confrontation. The inverted vessel, while similar in form, is not Metcalf's fool's cap, as the doorway beckons our inspection of the interior, a dark illusion of depthless space. It correlates the interior of a "familiar" vessel with the interior of the human body, the feelings of carnal inter-subjectivity. By raising the vessel to the height of the torso, Slosburg locates the Freudian area of heart and pelvis. As the vessel becomes more and more intriguing, the pedestal grows smaller and smaller in our awareness. Yet, without the pedestal, the vessel loses its referential identity. Where holloware's presence is often terminated by the functional appropriation of the user, Slosburg's vessel is disemboweled in affirmation of its integrity. We are caught in the "tension of the object." We want to right the upended bowl but are restrained by the fear that we will molest the figurative composition. We hesitate to enter the friendly confines of the womb/heart, unsure of its "unknown" psyche. The object keeps throwing back our normative responses. By distancing its personality within the experiential zone, it roots its reality in the viewer's inhibitions.

Whether utilitarian or contemplative, metalsmithing relies on an almost quotidian appreciation of life's myriad details. The 20th century's quest for a monumental sculpture is a quest for meaning seemingly beyond man's grasp. Metalsmiths' sensibilities in this regard are understandably alien, as they are apt to document the existential occurrences of a functional metaphysic.

In *Summer Dreams and Late Winter Buds,* Gary Griffin relies on an organic analogy in the same way that Slosburg uses a corporeal one. In his work Griffin creates a "tree of life" that seems to grow into infinity. Yet he distorts its growth. He makes us pause at each interval, at each stage of its evolution to consider the details of memories, reflections of objects and situations that are as much a part of our growth as a culture as the environment that is its model. C.E. Licka in his profile of Giffin (*Metalsmith,* Fall 85) characterizes his method: "He juxtaposes a series of representational images that pull the eye upwards like a film unwinding to its eventual denouement. . . . The effect from a distance is like a silhouetted or antennalike structure resting in space. But it is in the details that the spectator becomes involved in processing the visual forms encountered." Griffin makes full use of narrative rooted in an evolving populist allegory. Yet he retains the inherent values of tactile objects to insure the viewer's mnemonic response. His constructions are personal landscapes of material culture found *in situ* among the remnants of decorative arts history.

Throughout the essays that accompany "Form Beyond Function," a consensus is reached that defines the metalsmithing genre circumscribed by size. Although Slosburg and Griffin have constructed full-scale (human scale) sculpture while retaining the condensed power of smaller objects, much of the work in the show appears resolute in accepting a smaller scale as the *raison d'*être for metalsmithing techniques. This has become a particular problem with respect to an evolving esthetic. Modern art's muscular dialogue of forbidding scale has left three-dimensional art timid in its wake. With the possible exception of Joel Shapiro, Wade Saunders and Charles Simmonds, there is lit-

Opposite, far left: Jill Slosburg, *Terra Firma-Sky/Skin House,* bronze, wood, mixed media, 56 x 13 x 12″, 1985; **left:** Gary Griffin, *Summer Dreams and Late Winter Buds,* steel, 86 x 20 x 20″, 1984

Martha Glowacki

Black Brush Arbor, bronze, brass, enamel paint, 11 x 9 x 16", 1984

Martha Glowacki

Black Brush Arbor

Holly Cohn

Blue Prospects Taking Leave, bronze, paint, 5¾ x 4 x ½", 1985

Holly Cohn

Blue Prospects Taking Leave, detail

Susan Kingsley

Nest of Fragile Illusions, copper, silver, titanium, wood, patina, acrylic lacquers, 18 x 9 x 4", 1983

Susan Kingsley

Nest of Fragile Illusions, detail

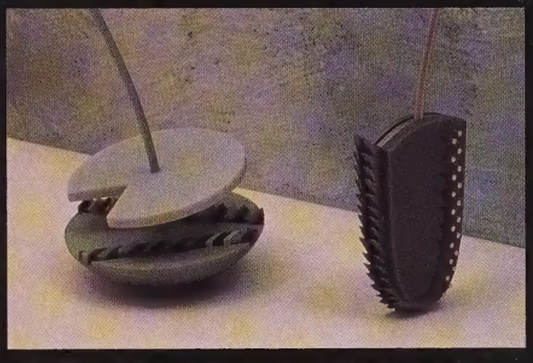
Carol Kumata

Desires and Responsibilities, copper, brass, wood, stone, paint, 10½ x 11 x 11", 1985

Bruce Metcalf

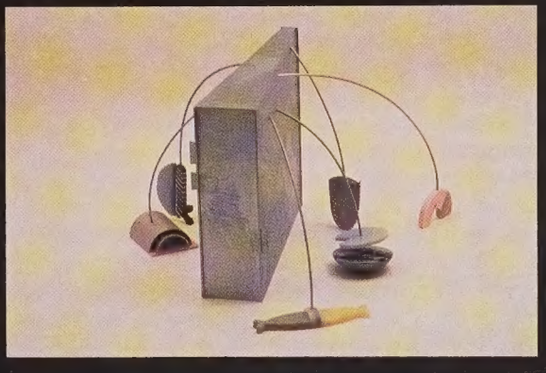
Nice Shirt, but His Head is in a Strange Place, back view

Kathy Buszkiewicz



Extended Wholes, aluminum, acrylic, colorcore, silver, copper, 6½ x 11½ x 10", 1984

Kathy Buszkiewicz

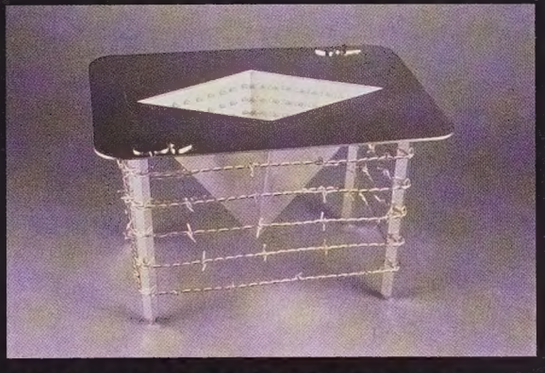


Extended Wholes

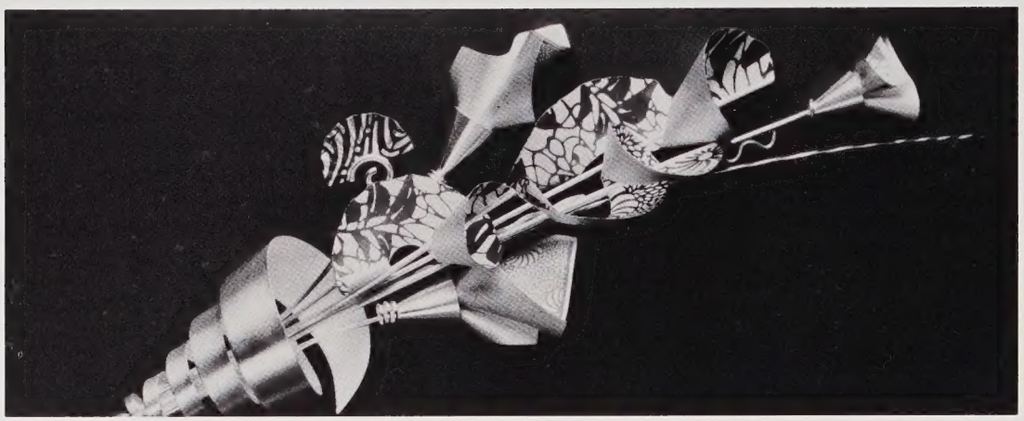
Rachelle Thiewes

Stella Bottero, slate, silver, gold, 3 1/16 x 4¾ x 3¼", 1984

M. Avagail Upin



Is She Really Your Best Bet?, sterling silver, copper, 3 x 4½ x 3¼", 1985



Kate Wagle, *Bridal Bouquet #2 (Two Sides of the Same Story)*, sterling silver, 8 x 4 x 4", 1985

tle evidence of sculptors extolling the virtues of working with diminutive representation. Nevertheless, like planar perspective and physical context, psychological scale is an appropriate and fruitful arena for the modern artist's point of view and is denied by the histories of neither sculpture nor metalsmithing.

Artists committed to this perceptual strategy take the opportunity to explicate a "new" point of view that counters the customary reaction to small objects—which can be called a "regression towards the real object." Both John Ruskin and Roger Fry have established this phenomenon in the idea that knowledge will influence the way we see things. Messages are modified by what we know about the "real" shape of objects.

E.H. Gombrich provides an illustrative example on th subject, and it is worth quoting him at length. "We compare the penny in the hand with the house across the road. It is this imaginary standard distance which will influence the scale at which a child draws such objects and which will also determine our description of ants and men. The notorious question whether the moon looks as large as a dime or a dollar . . . may not allow a clear-cut answer, but most of us would protest if anyone suggested that it looks like a pinhead or an ocean streamer, easy though it would be to devise a situation where these statements would be true."[2] This diversion into optics is not meant to offer a clinical methodology but rather to debunk any notion of inherent limitations in size and scale. It is to suggest, however, that esthetics challenge the artist to "devise a situation where these statements would be true." It proffers the opportunities of illusion in concocting a unique perspective where the artist's message is unfettered by and inseparable from its formal construct. Once again, it is not size that is at issue but perspective and its manifestation. Although the metalsmith runs up against a hardened perception with respect to "real" size, he can use this prejudice to his advantage.

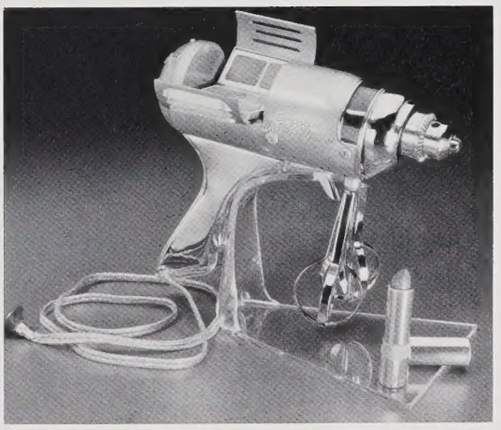
Successful workings of smaller size are not without historical precedent. We need only cite the work of Cellini, Giacometti, Degas, Arp, Gonzalez and innumerable others to chart its heritage. No less critical praise has been bestowed upon these artifacts than on those of larger sculpture. For example, John Pope Hennessey, undaunted by Cellini's employment of small-scale and goldsmithing techniques, claims for him the title of the greatest Renaissance sculptor. "The appeal of these figures [referring to the *Francis Saltcellar*] is otherwise exercised through form alone, and in this respect they surpass, in communicativeness and articulacy, any small bronze produced in the middle of the sixteenth century. Capricious the *Saltcellar* may be, but in it Cellini successfully assembles poetic detail into a richly poetic whole . . . all contribute to an allegory of the consummate naturalness, and it is through this no less than splendor of its facture that a paragon of virtuosity becomes an evocative and memorable work of art."[3]

This "paragon of virtuosity" accolade seems to reverberate throughout metalsmithing history as it pertains to "small forms." But beware of their ominous overtones. They ring of an inverse correspondence between size and intellect. As small hands create small objects, small minds are sure to be behind them. What saves them is their "virtuosity," the skill of rendering material into palpable form. Virtuosity hides in lapidary fashion the prosaic attraction for adroit technique.

In "Form Beyond Function," virtuosity often adumbrates esthetic intellect or the rendering of ideas into palpable form. There often appears conflict between expansive themes and the constraint of a prescribed scale of working. Rachelle Thiewes's *Stella Bottero*, however, is a sculpture comfortable in being a small object of "natural size." At first inspection, we see the material handling, the hewn organic slate contrasted by the turned polished supports. But scale intrudes almost immediately into our cognitive process. We know it is palm-sized and our memory bank acknowledges reality equivalents. When we look for objective correlatives to satisfy our inquisitiveness, we begin to feel the "spikiness" of the pointed legs, the "sharp" edges of the slate, the "razored" studs that emerge from its surface. The title of the composition suggests a feminine analogy, and we begin to sense that the legs are spiked heels, that a woman's character is bottled by a well-turned physique, polished and poised. Beneath this stereotypical image, or above it, in this case, there lurks an abrasive resistance, a studded rebelliousness, a dangerous consequence to categorization. It is a successful metaphor because its real size invokes the day-to-day associations of the object world. As a metaphor of manipulation, it craves to be manipulated, to be held and felt, knowing that its tactile qualities will reassure us that we have grasped its message. In our possessive intimacy we feel responsible for the object's consequences and challenged by the fabric of its relevance. We are left holding in our mind's eye an unresolved fragment of a larger composition that is our individual conscience.

In contrast, Kathy Buskiewicz's *Extended Wholes* questions the efficacy of the object and in doing so challenges a stolid feature of Modernist dogma. Michael Fried in his definitive essay "Art and Objecthood" proclaims for the object a lack of "interesting incident, an inert look that divests the art experience of the intercourse between maker and viewer. The object is the focus of attention but the situation, the experience of art belongs to the beholder—it is his situation." Besides the sterility of the form and the reductive shape, the use of scale is an operative prerequisite. Fried quotes Robert Morris that the awareness of scale is heightened by " 'the strength of the constant, known shape, the gestalt,' against which the appearance of the piece from different points of view is consitantly being compared. . . . I wish to emphasize that things are in a space with oneself . . . rather than . . . one is in a space surrounded by things. It is intensified by the large scale of most literalist work. . . . The larger the object, the more we are forced to keep our distance from it. It is this necessary greater distance of the object in space from our bodies, in order that it be seen at all, that structures the non-personal or public mode."[4]

But what is contentious in this concept, as illustrated by Buskiewicz, is the notion that only through enlargement of scale, of taking in more of the object that we can consume, is a dislocation of sensibility achieved, that the gestalt is only agitated by the threatening interference of magnitude. For Buskiewicz, atomic objects invert the spatial relaitons with corresponding effect. The gestalt is agitated through fear of omission. We seem to recognize these objects as part of our reality but don't understand their specific reference. Their shape and constancy of size are familiar but ambiguous. We need to fit them into the puzzle of our experience before the gestalt is completed. The monolith from which these objects emanate is not only an indication of self-



Harriete Estel Berman, *Everready Working Woman*, copper, brass, nickel plate, paint, 7 x 8½ x 2½", 1984

referential scale but also a Suprematist wedge whose vanishing point leads into the personal space of the observer. Buskiewicz reclaims "scale" for the object in an inherent ability to encourage introspection rather than circumspection. The initial perception of her work as a vague whole and definite parts is convoluted because there should be a definite whole and no parts. Like the shape of the object, the materials do not represent, signify or allude to anything. The "obdurate entity" is simply stated. The experience is one of endlessness, of inexhaustability, of being able to go on and on, letting the material itself confront us in all its literalness, its objectivity.

Allegory, schizophrenia, personal space, the impoverishment of cultural authority, the reclamation of a disenfranchised identity are all symptoms of a post-modern art. Metalsmiths, sculptors, writers, painters, seeking the right forms, the right modes of expression, inevitably find solace in these mutual concerns.

Much of the metalwork being produced today is an outgrowth of historical evolution, based on form, material and technique and a consciousness of a particular cultural position vis-à-vis the other arts. Rarely has there been an overriding impetus to address social, political and philosophical issues in content and polemic.

One of the great surprises of "Form Beyond Function" in this regard is the galvanized emotion of the women metalsmiths. Their insistent voices drown out the rectitude of propriety and authority in the work of their male counterparts. They seem to thrust into the foreground a critique of patriarchy that lies at the heart of metalwork and its social implications. By decentering a cultural intractability, they are the most post-modern of all.

That more than half of the work in "Form Beyond Function" is made by women artists assumes a "feminine" perspective, which has yet to be explicated by an appropriate gender criticism. Though this particular "mode of perception" remains elusive, the ideological position-taking is clearly present. One cannot speak of jewelry, holloware and other decorative "domesticities" without considering the "fetish" of adornments, the equivalence of beauty in feminine forms, the vessel as containment and sexual dominance, the object as icon of household ritual. All have lent material credence to a "feminist" response in metalsmithing.

In the work of Linda Threadgill, the inwardness, foregrounding of material, the illumination of process in coming to grips with an imposed environment is made more profound in dialogue with Holly Cohn's venues of desultory shadows and estranged relationships. Rachelle Thiewes's defiant "brass knuckles" is as foreboding as Jill Slosburg's sexual innuendo. Enid Kaplan's hapless marionette, held akimbo by invisible forces, is as critically autobiographical as Kate Wagle's twisted, confused, schizophrenic bridal bouquet.

If any themes predominate, they are those of restrained violence and unresolved confinement. Martha Banyas unmasks stereotypes. Martha Glowacki in *Black Bush Arbor* creates more a crown of thorns than a sweet-smelling laurel wreath. Munya Avagail Upin surrounds her vessel of sexuality with barbed wire, while Christina Depaul guards her bottomless temple with a spearlike fortification.

The vessel, the object, the box; the malleable material, the fascination with patina; the close tight, private working methods are as much a part of the vocabulary of metalsmithing as they are of the feminine condition. It is a testament to these women that their imposed language should not continue unquestioned, that the evolution and acceptance of form should be supplanted by cultural iconography and social function as the priority of content. It is not with a unified voice that these women speak but a distinctive one. In many cases, it is not an articulate voice but one that resounds with honesty and commitment. Its expressive timbre heralds a future of engaged content that has the potential to invigorate the entire field.

However, the agenda has yet to be set for adequate discourse. The incipient signs of their rhetoric has yet to evolve a suitable construct. The conceptual thickets of Susan Kingsley's nests and the "Pandora's Box" of Carol Kumata's environments are as much of a comfortable extension of metalsmithing history as they are a diatribe against suppression. If there is one symbol that commends the feminist mandate, it is Harriet Berman's *Everyready Working Woman*, those prosaic objects, those precious shackles of anomie, are appliances of sexual and economic repression, salvos of a malleable consciousness. Harriet Berman and her colleagues do more for this exhibition than the curators envisioned. Their work addresses more than sculpture beyond craft or form beyond function, it questions the viability of metalsmithing's function beyond form.

"Form Beyond Function" was cosponsored by the Mitchell Museum, Mt. Vernon, IL, and the Society of North American Goldsmiths. The exhibit traveled to the Cococino Center for the Arts, Flagstaff, AZ; The University of Texas, El Paso; the National Ornamental Metal Museum, Memphis, TN; and the Wichita Art Association, Wichta, KS. A catalog with an illustration of each artist's work and essays by Prince, Kington, Griffin and Metcalf is available from Richard Mawdsley, School of Art, Southern Illinois University, Carbondale, IL 62901 for $5 (*make check payable to SNAG*).

Notes

1. The notion of "sculptural illusion" first surfaced in an essay by Clement Greenberg, "The New Sculpture," *Art and Culture*, Boston: Beacon Press, 1961, p. 144.
2. E.H. Gombrich, *Art and Illusion*, Princeton, NJ: Princeton University Press, 1960, pp. 302–303.
3. John Pope-Hennessey, *Cellini*, New York: Abbeville, 1985, p. 115.
4. Michael Fried, "Art and Objecthood," *Artforum*, v/10, June, 1967.

Michael Dunas writes on craft, art and design.

Van LeBus

PACK RAT as FOLK ARTIST.

Naive, primitive, anonymous, magical are characteristics that often accompany our image of the folk artist. In reality, he is an artisan who seeks to understand, preserve and reflect the beliefs, traditions and customs of the common people, often with untutored methods and humble materials.

The challenge of the folk artist is not an easy one. As society changes, so do its customs. As new myths arise, old ones are displaced. Rendered irrelevant, material, imagery and technique must be thought anew.

What remains constant, however, is society's need for the folk artist, someone to communicate the commonplace, to speak in the vernacular, to reveal its evolving mythology. Society needs these objects, which in the words of Soetsu Yanagi "are made without obsessive consciousness of beauty; thus we catch a glimpse of what is meant by 'no-mindedness,' whereby all things become simplified, natural and without contrivance. These are the qualities that provide a permanence of strength throughout the social and aesthetic edifice."

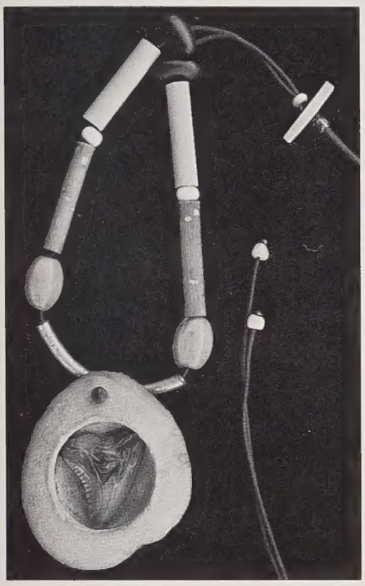
Van LeBus appears as an outsider. His Pan-like features, small stature, devilish goatee and impish smile seem to be taken out of the pages of an ethereal mythology. He is an esthetic itinerant, associated with neither school nor style. His art goes where he goes, though he can often be reached in Abilene, Texas. He is an American prodigy, nonetheless, and a true contemporary folk artist.

Junk is extraprecious to LeBus and central to his tale. Junk is the residue of experience, of culture, of the language and feelings for the objects we make and possess. If the folk arts are to be rejuvenated in contemporary society, it must be through the appreciation of the objects that define our culture. If we are to regain the feeling for a common experience, we must reexamine what we discard.

Lebus's compositions retain much of the formal attraction of "native" American arts, yet his material and technique are decidedly contemporary. He is a "materialist" in a materialist society, using objects to carry sociological meaning. With machinemade, previously worked or natural artifacts, he re-presents the suppressed histories that resonate in these objects. They are jewels of a strange sort.

His technique is a testament to "American ingenuity." In a whimsical way, he unveils the grandest of American myths, the belief that there is no problem that we cannot devise a tool to solve. His reworking of found tools, like his approach to form, imagery and materials is directed by random, almost insouciant, experience. Throughout his notebooks, from which the quotes on these pages are taken, he speaks in a spirit of play and discovery that reflects the social function of his art.

"Waiter there's a Shark in my Avocado." • Pendant is a slice of fresh avocado pit with the hole carved larger than the petrified shark's tooth. The pit is put in the sun to dry, shrinking around the tooth to form a natural bezel. Necklace is made with black beans, pampas grass, rose-bush twigs, glass beads and copper tubing



Flotsom & Jetsom: a bottle of 10,000 still lifes • Hold by the end horizontally and rotate the bottle very slowly toward yourself. Each time, a different composition of juxtaposed objects appears from the well over 100 different elements (new, old and antique)—40 or more I have altered in some way from their original state: colored, coiled, cut, shaped, sawed, bent or connected to other objects

Rain Cloud • Drilled, chipped, cut with rusty hack saw blade; slate roof shingle, shoe laces, abalone button and claws carved from old bone fan blades

"A laborer works with his hands, a craftsman works with his hands and his head; an artist works with his hands, his head and his heart." ***—St. Francis of Assisi***

My education started long before the days of plastic garbage bags, hunting for treasure and adventure down the alleys and vacant lots of Abilene, Texas; searching for wealth and security in haunted houses and deserted mansions; seeking all the lonely, dusty, grassy, sunny, happy, forgotten places a boy could find. I had potential for various lofty professions: witch doctor, medicine man, royal jeweler, fetish maker, shrine builder.

My biggest hardships: schools, parents, teachers—all tried to disillusion me.

My best teachers: Boy Scouts of America kept my sense of adventure high; gave me an interest in Indians, beads, explorers, sailors; taught me ropework, knots, collecting and trading, carving and fashioning personal objects.

Influential schools attended: junkyards, junk shops, thrift stores, country and city dumps, salvage yards, flea markets, anywhere discarded and forgotten treasures are found.

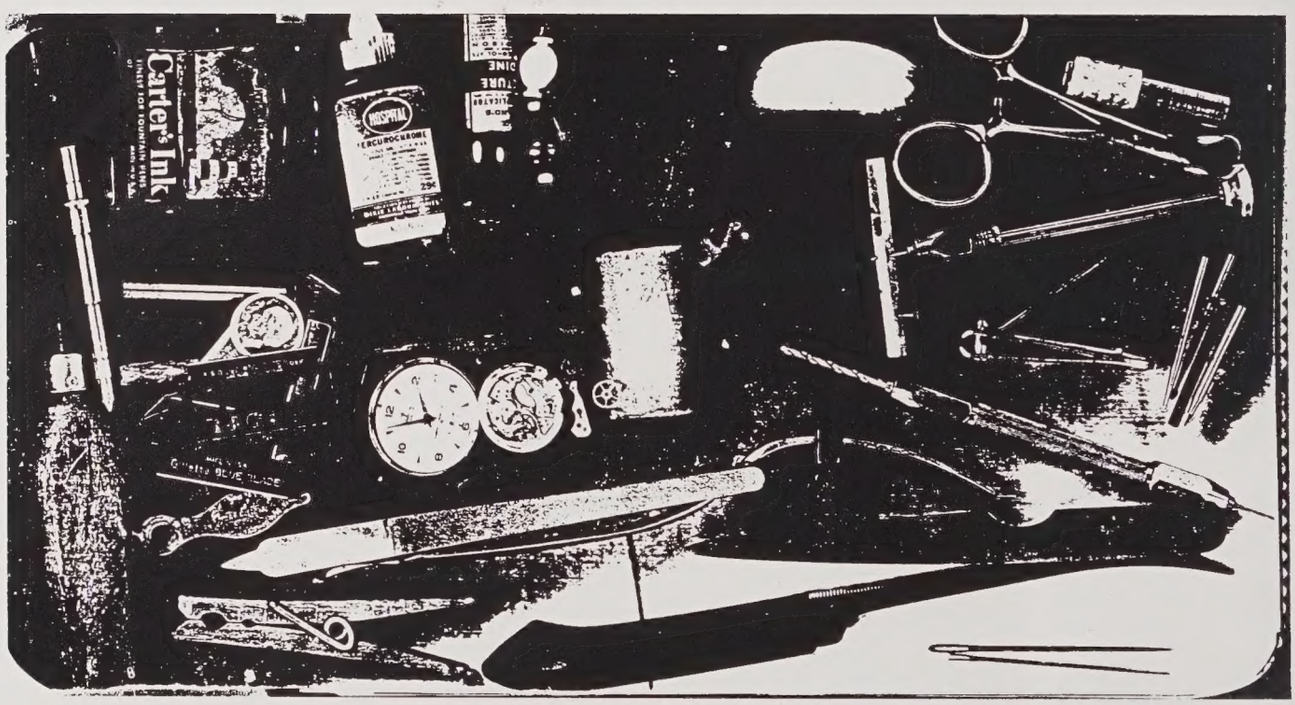
Degrees: a little degree of hope for modern progress, a high degree of faith in daydreams and magic and a great degree of love for abandoned things.

My work is an outlet for the frustrations of feeling like a misfit in middle class America.

My strong feelings for the product components create its design and invent its construction techniques.

I try to put objects with other things—or embellish them—in ways that will attract other people's attention but not distract from or destroy the beauty of their original form and function.

I don't think I would ever have to justify junk or rationalize rubble, but other people put doubts in my mind so I have to make something that will elevate them from the category of trash.



Jewelers Tools: a checklist

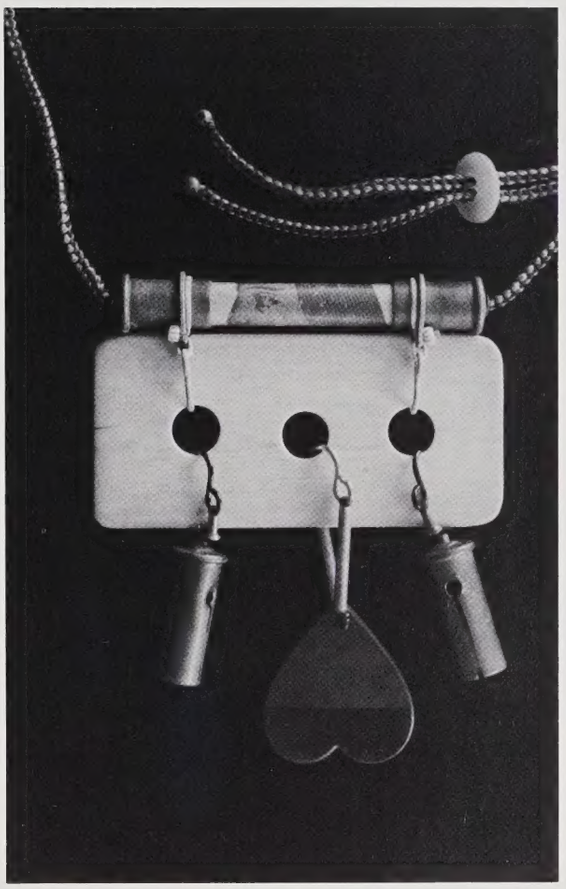
Junk Store Items I like for Jeweler's Tools • *Steel sewing needles* with eyes broken off, sharp for gouging and carving channels; points for punching holes in soft metals • *Steak knives and razor blades* for finishing inside points on ivory and for cutting bamboo and twig beads • *Needle threader* grabs string for lacing and bead stringing • *Old dentist drill burs* for drilling and countersinking • I drill most holes by hand with a pin vise • *Clothes pins* for clamping • *Old fingernail files* • *Fingernail clippers* for cutting fine wire • *Inks and mercurochrome* for dying string and ivory • *Surgical grabbers* for starting and lining up holes • *Old diamond tipped grindstone dressing tool* for scratching or writing on metal, glass and ivory • *Paper punch* for cutting sequins and disks out of plastic and fake tortoise shell guitar picks

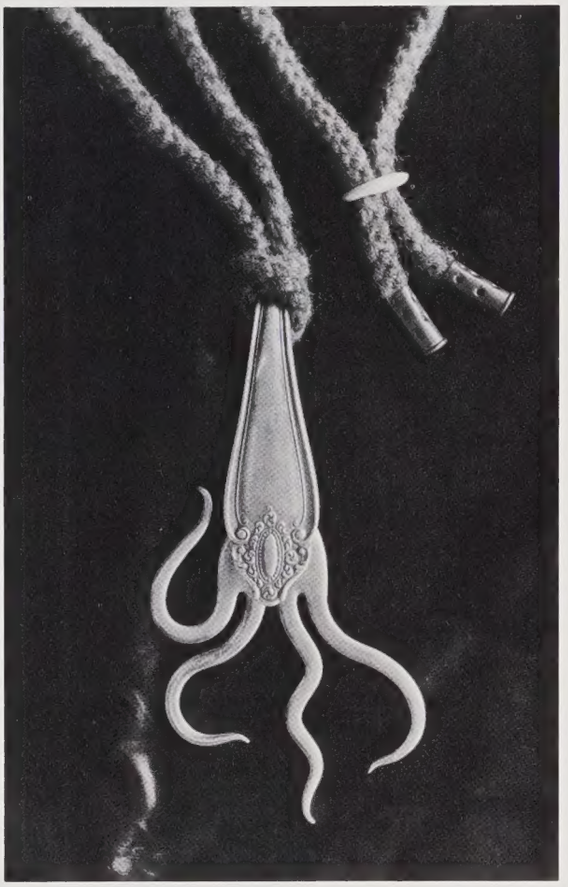
Clockwise from top right:

Octopus Dinner series • Fork bent with door knob axle and needlenose pliers; hand-braided yarn neck cord with old bone button slide, .22 shells, ice pick punched

Strong Medicine • Antler sawed and notched to hold "screw" clasp; punch-stretched one cent link bead; penny "bell" domed, punched and embossed; thimbal with clapper punched and sawed to ring; typewriter key screwed onto eye screw, wood and felt from piano guts; antique crucifix embellished with bingo ship; snap rings, laced into drilled shoe button, hold marble; found objects; beads; and eyelette braided and macraméed with nylon fishing line

Key Ringer • Ivory piano key, jack in straw, heart sawed from 78 RPM phonograph record, short .22 shells, long .22 shells punched and sawed to make bells, snap rings, sewing eyes, glass beads, eyeletts, nylon fish line, mother of pearl button and key chain balls; 47 pieces to this necklace; this is a production piece (about one every 4 years)

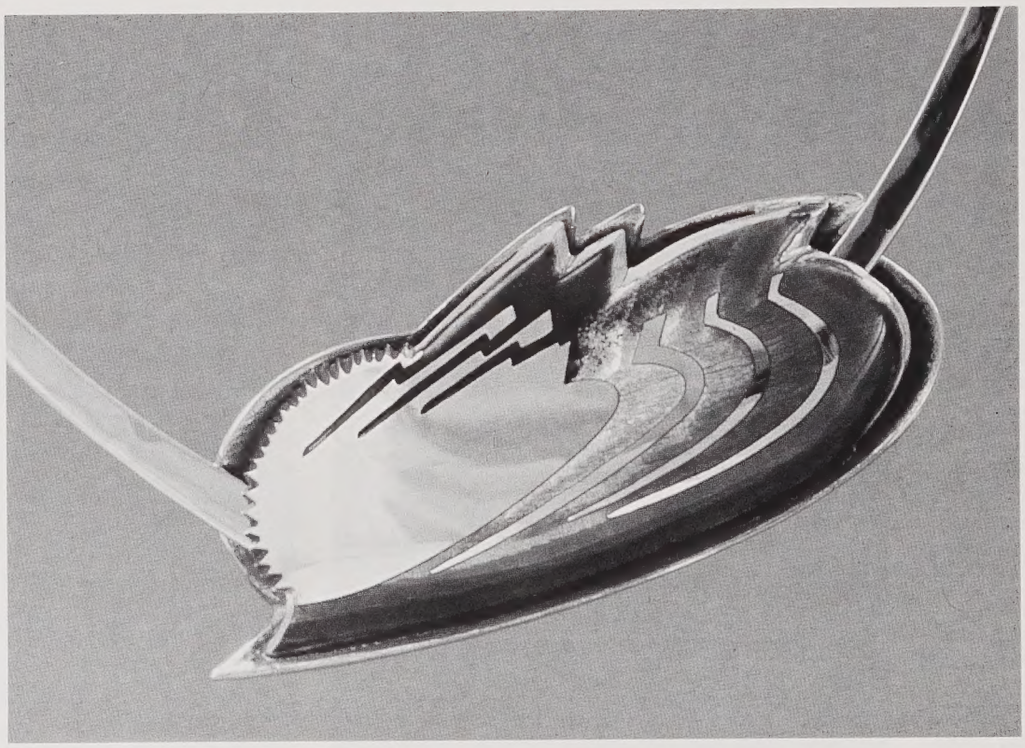




There are some fascinating things LeBus has not yet found a suitable use for—bowling balls, for instance—but as he sees it, the possibilities are unlimited.

—Abilene Reporter-News

The Artist and the Furnace



Kristin Anderson, *Moon Ripple* necklace, silver, enamel, moonstone, 3"w.

by Woodrow W. Carpenter

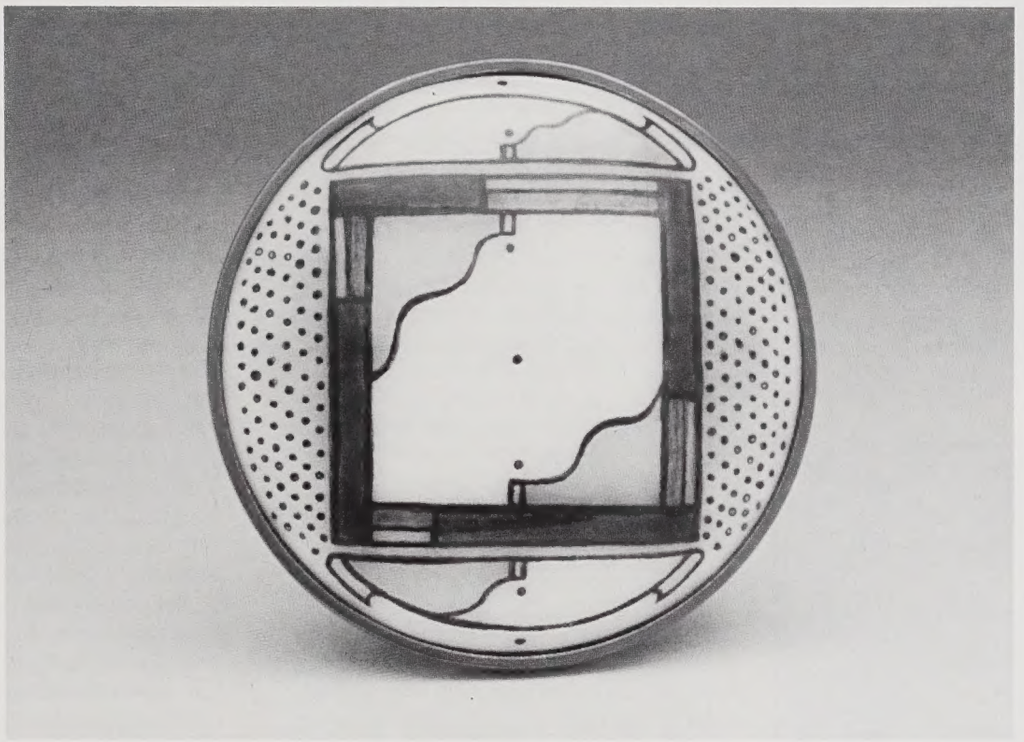
More than 3000 years ago, someone spread powdered glass onto metal, probably gold, and subjected it to sufficient heat to cause it to soften, wet the surface, spread and adhere. We will never know exactly where or when it happened or exactly what material was first used. A chunk of glass taken from a broken clay crucible in which the glass was smelted may have been used or a chip of glaze from a clay pot. No matter how it first happened, this process has been handed down to us as enameling.

Enamel is only one of the several names used to describe variations of the same material. When changed slightly and applied to a clay pot, it is called a glaze. When it acts as a binder for the crystalline material in a pottery vase, fire brick, floor tile, dinner plate or abrasive grinding wheel, it is called a vitreous bond. When this material is formed into a large thin sheet and inserted in a wall, it is called window glass. And when this glass is applied to metal, it is called enamel.

The word "glass" refers to a state of matter, as well as a product. We are actually talking about the "glassy state," a state of matter possessing several unique properties. One of these properties can be demonstrated by thermal analysis. A thermocouple is inserted into a molten mass and its temperature is measured at intervals as the mass is slowly cooled to a temperature below its melting point. Plotting the temperature against time results in a cooling curve. *Figure 1a* shows the cooling curve for a crystalline material. A temperature arrest occurs at the melting point. The duration of this arrest is the time required to completely crystallize the material. Many liquids react in this manner: pure metals, water and most pure chemical compounds. *Figure 1b* shows the cooling curve of glass. There is no arrest point, nor distinct melting point. The decrease in temperature is a continuous curve—it is noncrystalline.

Another important property of glass is its continuous change in viscosity. For all practical purposes, it is a solid at room temperature. Most inorganic materials,

Origins, Evolution and Practice of Enameling



Hiroko Swornik, *Brooch,* sterling and fine silver, enamel. Photos courtesy: College Art Gallery, State University College, New Paltz, NY

including metals, have an instantaneous and drastic change in viscosity at their melting points. The unique properties of glass are a result of its structure. Man has made glass for at least 10,000 years. However, it was not until the second quarter of the present century when we began to have some understanding of its structure. Although much progress has been made, the exact structure of glass is yet to be determined.

Over 99% of the glass made throughout history has contained silica as a major constituent. The structure of silica glass is a random three-dimensional network of silicon-oxygen tetrahedrons. The tetrahedrons consist of one silicon ion surrounded by four oxygen ions. The tetrahedrens share corners, not edges or faces, in forming the random network. Most people are surprised to learn that 70 to 90 percent of the atomic volume of glass is oxygen. Alkali and alkaline earth oxides weaken the silicon-oxygen network by supplying extra oxygen ions, which make the network more random. The result is a lower viscosity at a given temperature, or a glass with a lower softening point. The alkali and alkaline earth ions occupy the interstices or holes in the network, migrating easily even at room temperature if subjected to an electrical field. They are classified as modifiers. Boron and phosphorus can enter the network and are classified along with silicon as network formers. Aluminum, titanium, zirconium and other ions can function either as network formers or as modifiers; thus they are classified as intermediates. At least 70 elements can be glass constituents. A glass seldom contains less than three elements. Enamels are complex, and it is not unusual for them to contain 10 to 15 elements. Since any change in a constituent makes a different glass, there is an almost infinite number of compositions.

Enamels are made by weighing and mixing ingredients such as silica, feldspar, sodium nitrate, borax, potassium carbonate, lead oxide, titanium dioxide, cobalt oxide, etc. The mixture is loaded into clay crucibles and heated to a temperature of about 2200°F, where the ingredients form a melt.

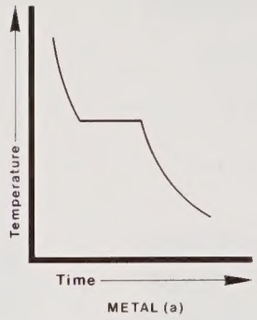


Figure 1A
Cooling curve for a crystalline material.

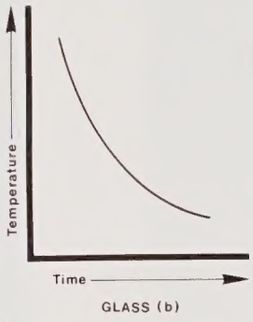


Figure 1B
Cooling curve of glass.

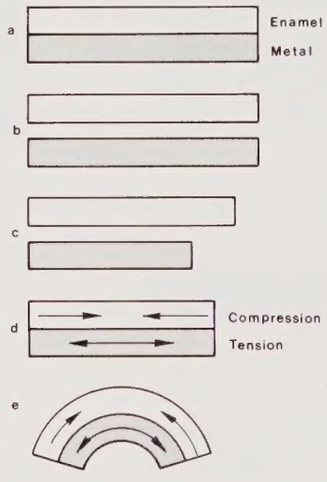


Figure 2
The relationship between metal and enamel as they cool to room temperature.

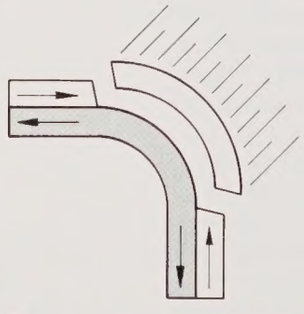


Figure 3
The effect of too much stress.

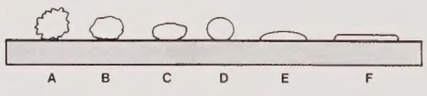


Figure 4
Progressive changes during firing.

The nitrates, carbonates and borax are the first to melt, forming a liquid that takes the rest of the batch into solution. The smelting is continued until all bubbles have been eliminated. The molten enamel is ladled or poured onto steel slabs to cool or into cold water, where it shatters into small pieces. In the latter case, the small pieces are called frit.

The next step is crushing and grinding the enamel to a particle size suitable for the selected method of application. Steel rolls are used to produce dry powder of a specific particle size. Water and suspending agents can be added to form a creamy liquid. Enamel can also be ground with light oils for certain applications. When selecting an enamel for a particular metal and application, you must consider three primary properties of the enamel.

1. Fusibility and fluidity
2. Resistance to the intended environment
3. Thermal expansion and contraction

By fusibility, we mean the temperature at which the enamel starts to soften. Fluidity is the reciprocal of viscosity. The enamel must be fluid enough to spread across the metal surface when fired at a temperature appropriate for the metal being coated. Obviously, an enamel that softens at 1400°F is not suitable for application to aluminum that melts at 1232°F. Enamels can be formulated to fire at temperatures from about 900°F to 1850°F. Within limits, firing is an inverse relationship of time and temperature. That is, a particular enamel may fire equally well at 1350°F for 5 minutes or at 1500°F for 1½ minutes, while at 1250°F, it would never fire out. In this case, the enamel has a firing range of about 150°F. This range is typical.

If the finished product is to be exposed to the weather, the enamel must be weather resistant. If a part of the product is to be plated after enameling, the enamel must be resistant to the plating solutions. Resistance to various environments is a matter of enamel composition.

Thermal expansion and contraction must be compatible with that of the metal or the coating will chip or flake off. The effect of expansion and contraction can be more readily examined and understood if we consider a metal strip enameled on one side. *Figure 2* shows the relationship between enamel and metal as they cool to room temperature. *Figure 2a* shows the strip just as it leaves the furnace. Since the enamel is fluid at the firing temperature, it easily adjusts to fit the dimensions of the strip. *Figure 2b* shows the hypothetical situation if it were possible to separate the enamel and metal into two individual layers just as they left the furnace in *a*. Continuing with the hypothetical situation, *Figure 2c* shows the relative reductions in lengths of the enamel and metal when they reach room temperature. The enamel contracted less, just as it was designed to do. *Figure 2d* shows what actually happens, since the enamel and metal are bonded together. Note the length of the composite is a little longer than that of the metal and a little shorter than that of the enamel in *c*. Obviously, the metal is trying to reduce its length further, but the enamel prevents it. The enamel is in compression and the metal is in tension. *Figure 2e* shows that the composite will bend, trying to counteract the stresses, if only one side is enameled. Applying the same amount of enamel on both sides of the metal will greatly reduce the bending caused by this differential. However, enameling both sides of the metal does not eliminate the stresses in the composite. The stresses are proportional to the difference between the coefficients of expansion of the metal and enamel. With enamel being strong in compression and weak in tension, it is mandatory that a level of stress be present in the composite to insure the enamel is always in compression. *Figure 3* illustrates what happens if these stresses become too great. The problem develops first on convex radii. The enamel fails in tension but the concentration of compressive forces provides the push. To successfully coat any given metal, the enamel must be formulated to have a coefficient of expansion within a certain range based primarily on the coefficient of expansion and modulus of elasticity of the metal.

After determining the three physical properties of an enamel are such that it can be applied to the selected metal, other properties such as color, gloss, texture, etc. can be considered. Unfortunately, many enamelists start with the color and give little, it any, consideration to the three primary properties.

There are some limitations on the condition of the metal surface prior to application of enamel. Perhaps the most misunderstood principle is the fact that some oxide must be formed on the metal during firing but no more than the enamel will take into solution. In general, the surface must not have an oxide layer in excess of what the enamel can dissolve during firing. The surface must not have even a small amount of oxide that does not adhere tightly to the parent metal when heated to the firing temperature. The surface must not have organic matter that will leave an appreciable amount of ash at the firing temperature. Preparing the surface can be as simple as heating at a low temperature to burn off light oil,

followed by a light brushing to remove any loose oxide. It can be as complicated as using a combination of degreasing, acid pickle, bright dip, rinsing with deionized water, scouring with various abrasives, neutralizing and drying with hot air. Abrasive blasting is occasionally used. Metal preparation should be as simple as the final desired effect will permit. Contrary to popular belief, roughness of surface is not very important.

Art enamelists usually apply enamels by wet charging or by sifting. It may also be brushed, using either water or oil as a vehicle. If ground with water and a suspending agent, the liquid can be applied by pouring, dipping or spraying. Industrial enamelers coat cast iron bath tubs by first heating them in the furnace, removing the red hot tub, sifting enamel powder on it and then replacing the tub in the furnace until it is properly fired. Some metals cannot be enameled in any other way.

Firing is the most critical stage. It involves a number of principles of chemistry and physics. As the ware enters the furnace, the coating consists of a number of discrete particles. *Figure 4* shows the progressive change in one of these particles. First sharp edges become rounded, then as shown in *c* the particle softens until its weight causes it to sag. With more absorption of heat, the viscosity reduces to the point where surface tension takes over as in *d*. On any pure metal surface this is a point of equilibrium. Regardless of how high the temperature is raised, or how long the firing continues, the metal surface will be covered with beads of enamel almost spherical in shape and with little, if any, adherence. If the metal oxidizes even the slightest amount, the enamel will wet it and begin to spread as in *e*. With further absorption of heat, the viscosity reduces further and the enamel spreads as in *f*. Some readers may argue that certain metals do not oxidize. However, these metals will absorb considerable oxygen from the atmosphere, reducing their surface energy and permitting the enamel to spread.

Adherence of enamel to metal is the result of metal-to-metal bonding between the atoms in the base metal and the proper metallic ions in the enamel. This reaction must meet certain chemical and thermodynamic conditions. The metal ions responsible for adherence are sufficiently near the base metal to be affected by or included in the electron cloud of the base metal. Also, they must be an integral part of the glassy phase by virtue of electrostatic forces between themselves and neighboring oxygen ions, which are a part of the glass network. Adherence can be considered to be developed by a monatomic layer of the metal ions that are in equilibrium with both the metal and the enamel. Some oxide must be formed on the metal during firing but no more than the enamel will take into solution. When the oxide is taken into solution, it will affect the color of transparents, frequently resulting in undesirable colors.

Practically all metals can be coated with enamel. This does not mean an enamel can be selected at random, that every desired property will be achievable or that a random firing temperature can be used for any metal. The enamel and the technique should be carefully selected for each metal, based on the following properties of the metal:

1. Melting point
2. Oxidation characteristics
3. Coefficient of expansion
4. Tendency to absorb and give off gasses when heated to enameling temperature
5. Porosity

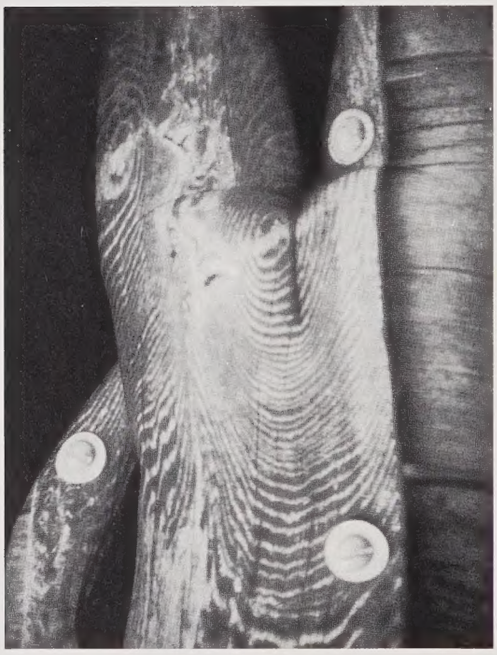
Space does not permit a detailed discussion of the various techniques used to achieve the desired results when coating specific metals. As a general guide, select enamels with approximately the following properties as a starting point competent enamel manufactureres can supply this information for their enamels. For gold, copper, gilders metal, iron and silver-plated steel, use an enamel having a cubic expansion of $260\text{-}330 \times 10^{-7}$ cm per cm per degree C and a firing range of 1350-1500°F. For silver, use an expansion of $300\text{-}420 \times 10^{-7}$ and a firing range of 1350-1450°F. For brass, bronze and aluminum, use an expansion of $330\text{-}480 \times 10^{-7}$ and a firing range of 1050-1150°F. For 400 series stainless steel, use an expansion of 225-275 x 10-7 with a firing range of 1350-1500°F. For 300 series stainless steel, use an expansion of 330×10^{-7} or more with a firing range of either 1500-1800°F or 1050-1150°F. For platinum or titanium, use an expansion of $200\text{-}250 \times 10^{-7}$ with a firing range of 1500-1800°F.

We are indeed fortunate that some individual put glass on metal more than 3000 years ago. Today, an engineer reading a handbook and comparing the properties of glass, a brittle material, and the properties of metal, a ductile material, might not attempt to combine the two to form a composite.

Woodrow W. Carpenter is Chairman of the Board of The Ceramic Coating Company, Newport, Kentucky.

Top: *Disc Fibula,* champlevé enamel, bronze, 1¾" d., Gallo-Roman, 3rd century. The Metropolitan Museum of Art. Gift of J. Pierpont Morgan, 1917; **center:** *Miniature Portrait of a Young Woman,* painted enamel on metal support, 1¼ x ⅞", probably Persian, 18-19th century. The Metropolitan Museum of Art. Gift of Mrs. Frederick F. Thompson, 1920; **below:** Ruth Raemisch, box, painted enamel on copper, silver mounts, 3½ x 5½ x 4¼", circa 1941. The Metropolitan Museum of Art. Purchase, 1941, Edward C. Moore, Jr. Gift

PROJECTS OF EXPLORATION STUDENT WORK



Susan Clark, *Untitled*, New Mexico State University

NoAm Ben-Jacov, *Work C*, Oxidized iron rods, brass ends, nylon wire, 1986, The Gerrit Rietveld Academie in Amsterdam, Netherlands

Marianne Coutu, *Colour Flow*, Flourescent Tubing, 1986, The George Brown College of Applied Arts and Technology

This is the second in a series of projects for students, created to provide a forum in *Metalsmith* for provocative and innovative work. We determined that a problem-and-solution approach would be fair and open, encouraging creativity and exploration.

The projects will be assigned by a different professor each time. In this way, we hope to spotlight issues in all areas of metalwork, from sculpture to body adornment, from scale to preciousness. This second project as assigned by Sharon Church, Head, Crafts Department, Philadelphia College of Art, is on ornament that fully engages the space around the body, amplifying movement, perhaps even altering one's perception of the human form. Her commentary accompanies the work shown here. Information on the assignment for the next project appears at the end of the article.

Project 2: Performance and Beyond

Body ornament that extends beyond the purview of traditional jewelry design—it is a subject that reaches into performance, theater, costume and image-making. While the concept is not novel—centuries of artists have regarded the body as a vehicle for both social and personal expression—never before has the individual artist enjoyed such ready access to information concerning cultures spanning thousands of years and the myriad ways they chose to clothe and adorn the body. The decade of the 60's brought conceptual art, followed by performance in the 70's, and, most recently, a pluralist approach has made an impact on every medium. All of this has affected the young artist; thus it is not surprising to find today's student of jewelry and metalsmithing taking a fresh look at the issues of Body Art and Body Adornment.

Traditionally, student work has contained the seeds of things to come. Work elicited by this project clearly demonstrates widespread interest in performance and in stretching our contemporary understanding of body ornament. Symbol and metaphor are being used as effective devices to convey concept, often seen in the context of theater or dance. Many of these works impart character or personality to the wearer—transforming, enhancing, disguising. Much of this work strives to go beyond the frivolity of ornament to say something profound about the human condition. It seeks to provoke, and it succeeds.

Susan Clark's photographic image projected onto the human form reveals or camouflages the body, symbolizing the psychological and emotional being within. The act of projection promotes a duality that is both real and metaphorical; the tattoolike image can be seen as applied, or as emanating from the personality within. The twining of leaves around the skull of Brita Saunder's *Options* bracelet symbolizes life surrounding and embracing death. In performance, the bracelet's relationship to the wearer(s) asks, "Can we dream each other into an embrace?", evoking thoughts of sleeping, waking, life and death. The poem, performers and piece move together through time and space in poignant conveyance of the artist's vision.

It is gratifying to see Ann Ackerman explore several differing approaches to a single concept throughout her *Burdens* series. In *Paper Burden*, the artist relies on performance and the photographic image to convey the impact of the piece, while in *Burdens of the Past, Present and Future* she works within a much more traditional format of sculpture and base, or mannequin

Dee Fontans, *Festive Hat,* Colorcore, paint, rubber, fabric, 22 x 10 x 3½", State University College at New Paltz

and ornament. The one is ephemeral, the other durable, having a life that extends beyond the theatrical moment.

Suzanne Stokes's piece entitled *Death* pays homage to Gijs Bakker's *Embracement Necklace* of 1982 [see *Metalsmith* Winter 87, p. 36], but in format only. Instead of Bakker's gentle enclosure, here we are confronted with the menace and despair more closely associated with the forms of Bruce Metcalf. The piece stands out in its dimensional reality as it encircles the body, and though it configuration portends doom, the threatening arms give the wearer plenty of room.

Mark Alderete's series of minimal caricatures gives us bittersweet insight to our social behavior. He is succinctly inventive in his choice of material and resolution; common household objects force the wearer into a state that we recognize as unnatural and uncomfortable, quietly but sadly familiar. In contrast to this stripped-down version of ornament is Dee Fontans's boisterous, flirty party hat. She brings instant personality to the wearer through a fiesta motif that is almost baroque with its layerings and drippings of basic color and simple form. There in no subtlety here, but rather a celebration the wearer cannot avoid.

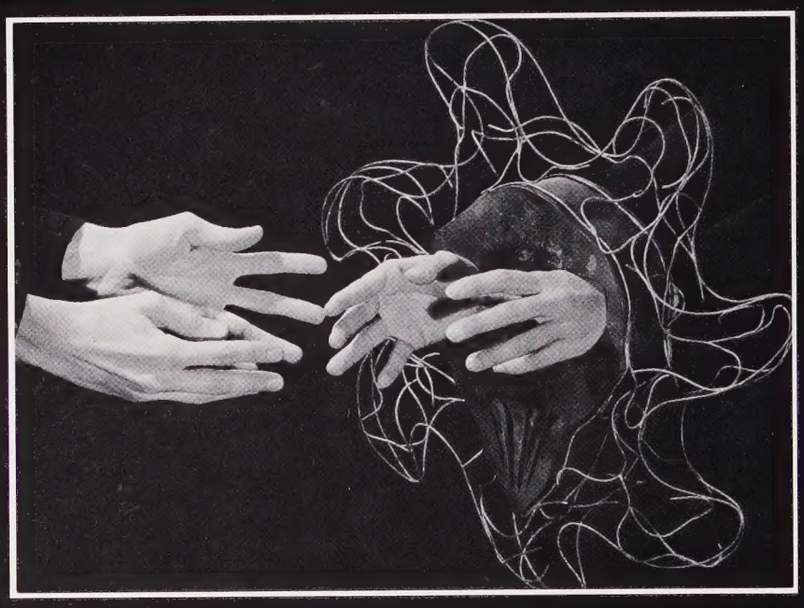
Marianne Coutu's *Colour Flow* sets up a dichotomy where fluorescent tubing mandates the body as its support, while the seemingly carefree arrangement of glowing linear elements has little to do with human skeletal form. The body becomes ghostlike—a disjointed vehicle for an unearthly show. This piece begs to be seen in motion. Fortunately, the photograph of Anne Peter's costume for the character *Anima* eloquently demonstrates the interrelationship that can exist between the moving body and its ornament. Here the dancer's entire physical gesture is at one with the sweep of swirling plastic, complementing her character of idealized femininity. In an entirely different way, the relationship developed between body and ornament in Missy Chang's hat is equally dependent, where her hair is requisite to the finished piece. Like Mark Alderete and Susan Clark, each of these three artists has designed ornament that is lifeless or meaningless when separated from the body, making performance or photography integral to the work.

NoAm Ben-Jacov's work modularly veils the face with a series of slats and wires, referencing at once European armor and the striated bronze heads of the Ife. These pieces seem to effortlessly combine the coolness of the technical age with the sensibilities of a primitive culture. To me, they bespeak our society's psychological yearning for protection in a most elegant and restrained manner.

Darrin Morrison's *Untitled* neckpiece, with its test tubes, stark naked tree branches and bracelike, birch bark collar, summons a flood of associations, while the dreamlike stance of the wearer flatly denies the presence of the piece. It is a fantastic vision that brings to mind the fragility of our environment, or a 20th-century Daphne as she flees from her pursuer. Even in the title, the artist gives us no definite direction. It is mysterious in its ambiguity and fascinating in relation to the human form.

Going through the many excellent submissions to this project, the enthusiasm of the response poses many questions: Does this work have a life beyond academia, or does it remain an exercise? Is there a public for it, and, if so, how will it be found? There is no doubt in my mind that this is important work. As these students leave their respective programs to enter the profession, how will this art develop? The current work is full of promise, but will these artists pursue it, and will a place evolve for them within the field of jewelry and metalsmithing?

—Sharon Church



Anne Peters, *Anima*, plastic, shown in "Oraculum Novum," a collaborative dance performance, Philadelphia Colleges of the Arts, danced by Audreria. Photo: Chip Sandresky; **inset:** Brita Saunders, *Options*, Cranbrook Academy of Art

Project 3: Line

Project 3 is presented by Billie Jean Theide, Professor in Art and Design and Co-Director of the Metals Program at the University of Illinois.

Line, the elementary means of visual communication, used subjectively may suggest or describe distinctive expressive and emotional states. The importance of line, therefore, lies not only in its ability to convey or describe a specific form but in its very quality to express or arouse a mood, an emotion or to create an impression.

Using predominately line, exploit its expressive qualities. The resulting work may be a wearable, a utilitarian object, a sculptural form, an environmental piece or a performance. All media and techniques are acceptable.

Deadline for submission is June 1, 1987. Students must be currently enrolled in a metals program at the undergraduate or graduate level. Black-and-white photographs and/or 35mm color slides documenting the work should be forwarded to: Professor Billie Jean Theide, Metals Program, School of Art and Design, 143 Art and Design Building, University of Illinois, Champaign, Illinois 61820.

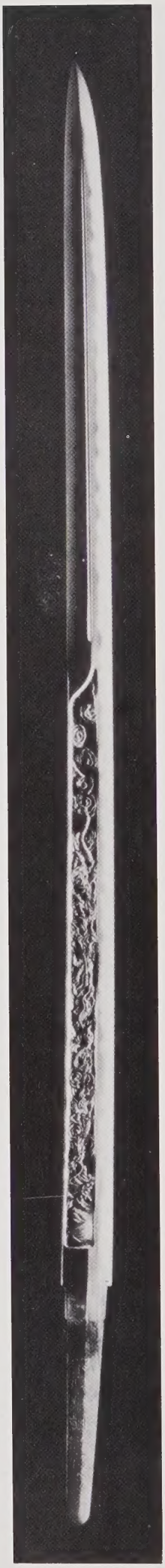
The following must accompany the photographs/slides:

1. artist's name
2. college or university (indicate undergraduate or graduate and year)
3. address
4. telephone number
5. title of work
6. pertinent descriptive information
7. materials/technique
8. dimensions
9. date completed
10. photo credit
11. statement of intent

IMPORTANT: Photographs are critical to the success of your work in print. Please pay attention to lighting, composition, focus and background color.

A METALSMITH'S GUIDE TO JAPAN: TOKYO AND KYOTO

TOKYO



by Janet Koplos

Nothing is simple in Tokyo—not the language, not the culture, not the geography. Even getting information is a major task and everything takes longer than you think it will. So the essential point to remember when you come to Tokyo is that you can't take in everything but only the tiniest fraction of its riches. By the same token, this guide only scratches the surface of public places and associations that can be starting points.

Overall, Tokyo is a depressingly ugly city. It's tangled, disordered, overwhelmingly concrete and claustrophobicly crowded. To see its beauty, you must look not at the whole but at the details. See it on foot, so that you can discover the tiny doorstep patches of gardens and savor the serene geometry of walls. Japan remains a nation of walls and fences, and with those go gates. Not only are there traditional wooden gates but also a surprising number of handsome contemporary metal gates, holding their own among the mass-stamped prefabs. The neighborhoods of several of the museums described below are ideal for random walking.

All you need are good walking shoes and a big, detailed map of the city that shows not only the wards (ku) but the names of neighborhoods and, most essentially, the chome (cho-may) and block numbers. You can't get anywhere without this information, because only a dozen or so major streets in Tokyo have names, and landmarks by which you may get your bearings are few once you leave the central part of town. Also, be forewarned that taxi drivers don't know where anything is, except for major hotels, and that you must be prepared to give them directions, and that probably less than one percent of them speaks English. Buy a map (at hotels, the Tokyo City Air Terminal or one of the international bookstores) that includes kanji (Chinese characters) as well as English, and if you get a cooperative cabbie you might get somewhere. But the fast, clean, safe and well-marked subway system, plus your own two feet, are the best methods of transportation in Tokyo.

JAPAN SWORD MUSEUM. This quintessentially Japanese metal art is enshrined in its own museum, in an imposing contemporary building in a slightly rundown neighborhood at 25-10 Yoyogi 4-chome, Shibuya-ku. Take the Odakyu train line to the Sangubashi station. A map to the museum, in English, hangs on the outside wall of the station. On view are sword blades, guards, hilts, examples of samurai armor, helmets, arm guards and a few other oddities. English identification is provided, and you will be given an explanatory handout in English. If, on your way out, you stop to look at the books and magazines in the entry, your attention will be pointed to a few in English, and you'll be encouraged to sit down with a complimentary cup of green tea to leaf through the materials.

Opposite, left: *Sword.* Collection: Sword Museum; **right:** *Ewer for Holy Water,* silvery bronze, Heian Period (794–1185), Japan. Collection: Moa Museum of Art

NIHON MINKA-EN. On the same Odakyu train line but out in the suburbs is a collection of 21 traditional Japanese buildings, including a shrine and a kabuki stage, brought from all over Japan and grouped like a village. The houses are furnished with tools and furniture appropriate to their date and original locale. Of particular interest are the hearths with a variety of hanging kettles and metal-lined tree stumps used as hibachis. The Minka-En is located at 7-1-1 Masugata, Tama-ku, Kawasaki City, Kanagawa Prefecture. It is about a 15-minute walk from the south exit of Mukogaoka-yuen station: follow the monorail track to a big intersection with a traffic light where the monorail turns left. Continue straight ahead to the park. A leaflet in English is provided.

JAPAN FOLK CRAFTS MUSEUM (Nippon Mingeikan). The Mingeikan's metals collection is small, but the museum shouldn't be missed because of its superlative general collection of the arts of "the people" made by anonymous craftsmen (rather than the precious objects of the rich which make up the collections of most museums of crafts or decorative arts), and because of its beautiful traditional building. It is located at 3-33 Komaba 4-chome, Meguro-ku, in a neighborhood good for exploring. Use the Komaba-Todaimae station on the Inogashira Line. Metals in the collection date back to the beginning of the 16th century, and include a battlefield rice cooker, country water kettles, candle scissors, brass candlestand, locks and keys, iron vases, ash rakes and Buddhist ceremonial implements.

GOTOH MUSEUM. This museum's permanent collection is not on display, so chance determines whether you can see metals at any given time, but special exhibitions sometimes focus on metals alone, such as a recent one on sword blades. Information is in Japanese only. The museum is located at 9-25 Kaminoge 3-chome, Setagaya-ku, in another good neighborhood for poking about, and out the back door of the museum is a steep hillside garden with walking paths and much religious and garden statuary, which is worth seeing. Exit at Kaminoge station on the Oimachi Line.

NEZU MUSEUM. The Nezu concentrates on special exhibitions, with only a small regular display of the permanent collection, including some large Chinese bronzes, but if you're lucky you might see something like the recent "Metal Works as Tea Untensils" focusing on Edo Period brass and iron kettles, braziers, gongs, jars, tea caddies, ewers, vases, candlestands, tobacco sets and incense burners. Its garden is bigger and even better than the Gotoh Museum's, including a small pond and teahouse. The museum is located at 6-5-36 Minami-Aoyama, Minato-ku, not far from the Omote-Sando station on the Chiyoda, Ginza and Hanzomon subway lines.

OKURA SHUKOKAN. This is one you can get to by taxi because it's located on the grounds of the Hotel Okura (and just across the street from the American Embassy), which every cabbie knows. At 10-3 Toranomon 2-chome, it's closest to Kamiyacho station on the Hibiya Subway Line or Toranomon station on the Ginza Line. The collection includes some precious metalwork, Buddhist bells, lanterns and small metalcrafts; Japanese swords; sculptures such as gold and copper Buddhist figurines from Southeast Asia and other locations; and archaeological items such as Chinese copper including bowls and other daily living utensils. Except for the swords, many of the items were damaged when the museum lost much of its collection in the fire following the Great Kanto Earthquake in 1923, but there's still plenty to see.

FURNITURE MUSEUM. The museum is located on the second floor of the JFC (Japan Furniture Center) Building at 10 Harumi 3-chome, Chuo-ku. A taxi can get you to Harumi Yubinkyoku (post office) nearby, which is advisable because the museum is a substantial hike from the nearest subway station, Tsukiji on the Hibiya Line. Japanese furniture is made of wood, but metal is a significant part, used for locks, pulls, carrying handles, hinges, jamb plates, latches, pins, staples, knobs and extras such as corner braces and even family crests. Often metal is more prominent than wood on the front of tansu (chests) and other traditional pieces, and the metal is treated in a variety of interesting ways. Labeling is in Japanese only, and the informational leaflet has only three paragraphs of platitudes in English, but for 2,000 yen you can buy the museum's *Japanese Antique Chests,* a paperbound book, which has about 20 interesting pages of English at the back. You will also find an expensive hardbound book in English on Japanese traditional furniture, published by Kodansha International in 1986.

IDEMITSU MUSEUM OF ARTS. The Idemitsu is best known for its ceramics collection (especially Japanese Karatsu), but it also owns Chinese bronzes and Japanese swords. The museum's Middle Eastern Culture Center includes many metalworks, such as Sassanian silverwork and bronzes from Luristan and Iran. A few pieces are always on display in the main exhibition rooms, but the remainder are available only in special exhibitions. The Idemitsu is centrally located, in the business district between the Ginza and the Imperial Palace, at 1-1 Marunouchi 3-chome, Chiyoda-ku, close to the Hibiya station on the Chiyoda, Hibiya or Marunouchi subway lines.

CRAFTS ANNEX, NATIONAL MUSEUM OF MODERN ART. The Tokyo modern museum has collected contemporary crafts since its inception but in the 50s sent them to the Kyoto modern museum. The permanent collection of about 800 objects (150 of them metal) has been acquired since 1963 and is housed in a historic Meiji Era building that was opened as the museum's craft annex in 1977. Part of the permanent collection is always on view, with the selection of objects changing three or four times a year. Special exhibitions have included "Contemporary Vessels" and "Contemporary Jewelry." As opposed to the other museums in this guide, the emphasis here is contemporary, although there are two aspects to contemporary. One is "new tendencies," that is, nontraditional objects in the common craft materials. The other is traditional forms created with contemporary artistic sensibility. This is the category of potter Shoji Hamada and other craftsmen who have been designated "living

national treasures" because of the new life they have brought to traditional techniques.

The metals collection includes incense containers, ornaments, tea kettles, boxes, jewelry and "okimono." There is no specific translation of okimono in English; it falls between the Western categories of sculpture and crafts, a division which was not natural to Japanese esthetics until the introduction of these Western concepts during the Meiji Era. Okimono could be described as small sculpture or as nonfunctional crafts. (Maybe this term should be adopted in the US for all the crafts-that-are-not-crafts).

The museum is located at 1 Kitanomaru Koen, Chiyoda-ku. Take the Tozai Line to Takebashi station and walk into the park, past the Modern Museum itself and then past the National Archives to reach the Crafts Annex.

TOKYO NATIONAL MUSEUM. This is a huge complex of buildings at the north end of Ueno Park covering about 100,000 square meters of ground. The collection, equally vast, includes about 100,000 objects of Japanese and other Eastern cultures. In the collection are metalworks registered by the Japanese government as National Treasures and Important Cultural Properties. There are some 15,500 metalworks and 3,200 swords. Japanese, Chinese and Korean objects predominate, but there are also Southeast Asian and Egyptian artifacts. Types include Buddhist sculptures, ritual objects, secular (functional) objects, arms and armor and swords. They are divided between a main building (Japanese), a Gallery Of Eastern Antiquities (non-Japanese), and an archaeological (pre-history) building. Yet another building houses treasures from the Horyuji temple complex at Nara, which includes gilt bronze statues and bronze mirrors. Unlike the rest of the museum, this building is open on Thursdays only. In addition, the Research and Information Center includes 100,000 Japanese, Chinese and Western books, plus museum catalogs and scholarly research files. An English-language guide to using the center is in preparation. A small handbook to the museum complex is for sale in the main building and the catalog for a 1983 exhibition of Japanese (historic) metalwork is still available. Allow at least a day to look around. Also in Ueno Park is a city-owned museum that shows contemporary art (the Tokyo Metropolitan Art Museum), the National Museum of Western Art, a science museum, zoo and concert hall.

SHITAMACHI MUSEUM. At the southwest corner of Ueno Park is a museum dedicated to the lives of the working class of the Shitamachi neighborhood of Tokyo. Shitamachi literally translates as "downtown" but "lower town" might give more of the flavor. The museum includes life-size models of a shop front, a tenament house, a school and a coppersmith's workshop. Displays include carpenters' tools, jeweler's tools, many everyday metal objects such as cigarette cases, pipes and hair ornaments and architectural fittings such as door pulls, keyplates and gas lamps. The time frame is 19th and early 20th century. Many of the displays can be entered or touched.

MOA MUSEUM. This museum is located over an hour south of Tokyo by train, in the resort town of Atami (26-2 Momoyama-cho, Atami) at the base of the Izu Peninsula. In the summer, the beaches are the attractions, and in the winter, the hot springs. The museum is new and is set into the hillside above the town. After a tortuous 10-minute bus ride you debark at the entrance and ride a series of escalators through exquisite light-shows to reach the main exhibition rooms. The metals collection is small, including mainly Buddhist ritual utensils and Buddhist sculptures, but the objects are on permanent display, and, coupled with a spectacular island and ocean view from an exceptionally beautiful modern museum, they justify the excursion. Not far away is the Hakone Open-Air Museum, a huge outdoor museum of contemporary sculpture that also shouldn't be missed.

Sculpture Museums. In addition to these examples of museums that collect metalcrafts are number of museums that show contemporary sculpture in metal as well as other materials. Besides Hakone, the National Museum of Modern Art and the National Museum of Western Art should be noted. The Hara Museum of Contemporary Art and the Tokyo Metropolitan Teien Museum also often show sculpture, and most of the prefectures of Japan (roughly equivalent to U.S. states) have their own museums which include sculpture displays. But it would take years to see them all.

Jewelry. Ear, neck and wrist jewelry are not native to Japan except for the Ainu, the aboriginal tribe confined to the north, who wore large bead necklaces. Obi decorations might be worn with kimono, and elaborate hair ornaments were standard (but metal was less common than some other materials), but these objects are not included in museums as far as I know. Few galleries specialize in contemporary jewelry. However, the many big department stores always have handcraft sections, and while ceramics and lacquerware predominate there are often displays of contemporary work including jewelry. Isetan, Matsuya (Ginza), Takashimaya, Mitsukoshi, Seibu, Tokyu, Odakyu and Parco (in about that order) are recommended.

Studio M2 at 2-93 Motomachi, Naka-ku, Yokohama-shi (tel. 045-662-3823) always shows contemporary work by several artists. There is a range of prices and many special things in this shop.

Mikimoto has a gallery in Tokyo at 4-5-5 Ginza, Chuo-ku, that shows more avant-garde work than the one in New York City.

Associations and Magazines

Japan Craft Design Association
21-13 Sendagaya 1-chome
Shibuya-ku, Tokyo 151
(functional work, all media)

Japan Jewellery Designers Association
1-5-13 Horidome-cho, Nihombashi
Chuo-ku, Tokyo 103

The Japan Art Crafts Association
9-13 Ueno-koen
Taito-ku, Tokyo
(mainly traditional works in traditional techniques)

Verband der Metallbildner Japan
Ginza 7th Av. Heights No. 604
7-8-17 Ginza
Chuo-ku, Tokyo
(an association of metalsmiths and sculptors, yearly exhibition)

Four Seasons of Jewelry
Jewelry Journal Co. Ltd.
Kitano Bldg. 24-17, Hongo 3-chome
Bunkyo-ku, Tokyo 113
(6 issues per year, seamail $60)

The editor of this magazine, Noriko Takagi, is willing to provide information on upcoming shows or arrangements for studio visits. Write her well in advance, as the person who answers the English letters comes in only once a week.

Jewel
Rene Publishing Company
Hamada Bldg. 2-38 Ichigaya-tamachi
Shinjuku-ku, Tokyo

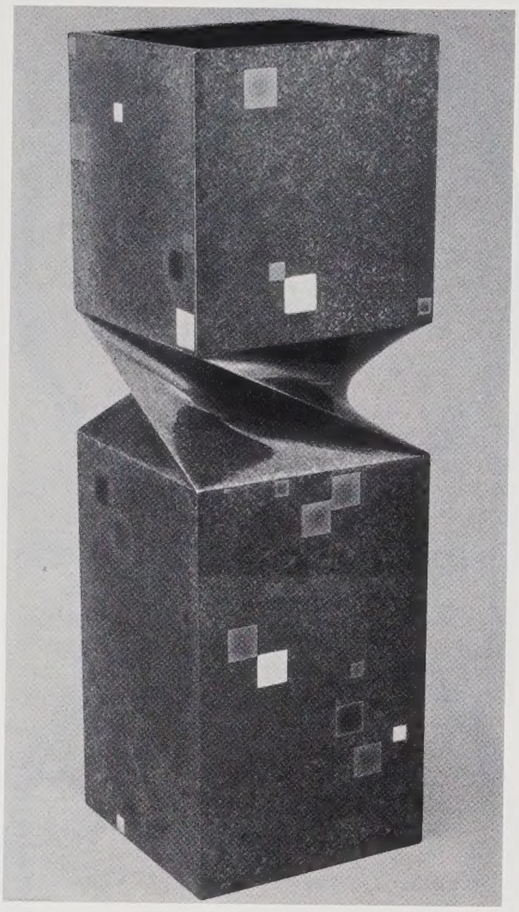
Design and Shopping. A visit to the **Axis Building,** 5-17-1 Roppongi, Minato-ku, is a must for anyone interested in the latest trends in product design. The building includes many levels of stores, such as the *Ohshima Hardward Shop; Design Matrix* (a design boutique); *Living Motif* (like Conran's), a showroom of the Japanese designer *Uchida* and a store called *Bushy,* which specializes in "Urushi" lacquerware. Axis also publishes a design magazine (which after October will be translated into English. It is available through *Gallery 91,* 91 Grand St., New York, NY 10013 for $15 a copy.)

Another design-oriented place is the **Spiral Building,** located in Aoyama. Designed by architect *Maki Fumihiko,* this spectacular new building includes exhibition space and a video performance center as well as a floor of design stores. The focus of the building is still evolving at this writing.

Laforet, located in Harajuku, Tokyo's fashion center, is a building full of fashion boutiques, which sell copies as well as originals.

Also not to be missed is Tokyo's **Shitamachi** (Downtown), the shopping district, which is the original part of the city. Here is also located the *Asakusa Kogeikan,* a museum featuring a collection of traditional craftwork from the old city of Edo. (A book on "Shitamachi" is available from Kinokuni-ya Book Store, 10 West 49th St., New York, NY 10019. Another useful book is *Tokyo Access* by Richard Saul Wurman, published by Access Press and available in the travel sections of most large book stores.)

Opposite, top row: Three bronze containers. Collection: Crafts Annex, National Museum of Modern Art; **bottom:** Mingei-kan, Folk Art Museum, Tokyo



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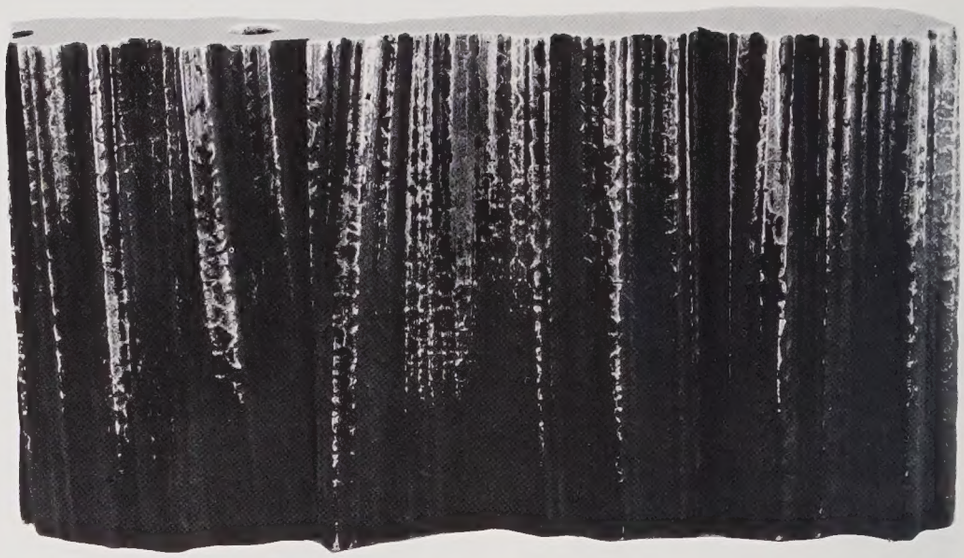


INTRODUCTION
by Harlan W. Butt

by Sachiko Uozumi

To begin with, it might be important to present some background material on Kyoto itself. The Emperor Kammu founded Kyoto in 794 as the second permanent capital of Japan in order to escape the constraining influence of the Buddhist clergy in the old capital of Nara. From its beginning, Kyoto has been a center of art and culture in Japan and it remains so, to a great extent, today—especially in the crafts. Kyoto's history as the capital is entangled in power struggles resulting in periods of uneasy peace, family rivalry, ruthless dictatorship, internal intrigue and corruption, and sporadic display of wanton opulence by a few at the expense of thousands.

The craftsmen of Kyoto, like its other inhabitants, have experienced times of destitution and times of affluence; however, as a whole, Kyoto has been a haven for them. They have found patronage here from the Buddhist sects (there are 1,598 temples in Kyoto, not to mention 253 Shinto shrines), the Emperor and his court (who resided in Kyoto from its founding in 794 to 1868 when they moved to the new capital, Tokyo), the Shogunate (Japan's feudal military overlords), the aristocracy, the samurai, the merchants and businessmen and finally from the average citizen.

The tea ceremony developed in the court, in the temples and among the samurai in the 14th century after the reintroduction from China, along with Zen Buddhism, of the practice of drinking tea. The popularity of tea opened up a whole new avenue of creative activity for Kyoto's craftsmen including the production of cast iron kettles for which Kyoto became well known. The tea ceremony reached its apex in Kyoto with Sen no Rikyu (1522-91), master of tea under the Shogun Nobunaga and later Hideyoshi. Rikyu cultivated the "tea of quiet taste" emphasizing simplicity and humility, an influence still apparent in much of the crafts of Japan today. When Rikyu's grandson Sen Sotan retired, he divided his property among his three sons who started the three main schools of tea in Japan (Urasenke, Omoto-Senke and Mushanokoji-Senke) based in Kyoto.

In 1615 the Tokugawa shoguns established undisputed control over Japan. They moved the capital from Kyoto to the village Edo, the present Tokyo. The country forcibly shut itself off from the world. Trade with other countries was forbidden. This, combined with the period of extended internal peace, resulted in an explosion in commerce within the country.

The year 1868 marked the opening of Japan to the West after 250 years of isolation. The Emperor moved his court from Kyoto to Tokyo and Japan underwent a transition from feudalism to a modern industrial society. This was a period of social reform including the abolition of class distinction and the banning in 1876 of the symbol of the samurai: the sword.

From 1868 to the present was a difficult time for craftsmen in Japan. Industrialization had rendered many of their products obsolete or uncompetitive, social change and diminished demand for many others and several wars depleted Japan's resources.

The population of Kyoto is now made up of participants in a modern industrial economy. Japanese artists contribute to contemporary international movements in art, architecture, photography and design. When I observed the metalwork of Kyoto craftsmen in the spring of 1980, I found an eclecticism which was at once both disturbing and fascinating. The work was disturbing because much of it seemed to ignore the dramatic changes in the world for the last two centuries, and yet it was fascinating in its refinement and consistency with Japanese art made before 1868. Some work, on the other hand, in an amazingly contemporary manner, seemed to capture a sense of the spontaneous in the most rigid of materials. Simultaneously being created were objects which conformed to the esthetics of the past and those which sought for the relevance of the present.

The roots for this vocational tradition in Japan are to be found in historic kinship relations, the system of family inheritance and the class structure, which was present in feudal Japan and existed as late as 1868. This made social and occupational mobility difficult. The relatively late introduction of industrialization in Japan compared to Europe and the U.S. also helped to preserve the small business and the hand craftsmen. It must be added, however, that industrialization in Japan was adopted and developed faster than perhaps any other nation in the world.

This newly industrialized society is placing very real pressures on the traditional family and the family business. The pleasures and luxuries of contemporary society are as available to the Japanese with the money to buy them as they are to Americans. The salary and security of a job with Mitsubishi far exceeds those which most Japanese craftsmen will ever experience. Yet, traditional family craftsmen are surviving in Japan due, in part, to some important advantages that the family system has to offer. The older members of the family pass on a sense of tradition and personal contribution to the youth, who, in turn, feel a sense of purpose and identity. The image of the artist, rather than being one of an outcast from society, an individual apart, is one of a member of society who is an integral part of its past, present and future.

There are also negative aspects to a family tradition in the crafts. First, the historic strength and conformity of Japanese design, while possessing a breath-taking beauty, makes creative innovation or improvement difficult. The inheritance of a family craft includes the designs and stylistic approaches passed down for generations, often unaltered. This may serve as an excellent source for the preservation of artistic tradition, but it makes the creative process vulnerable to stagnation and deterioration. It is much easier to pass along skills and techniques than it is to endow the recipient with creativity or artistic sensitivity.

Another negative aspect to a hereditary craft tradition is the secrecy which often accompanies knowledge or ability with restricted access. Indeed, until very recently much of Japanese metalworking technology was unknown to all but a select few. Secrets of the trade preserved the identity and originality of a family's product. This secrecy could not help but also repress some of the innovation, experimentation and natural evolution in the creative process dependent on free exchange of ideas and methods.

It cannot be denied, however, that one of the most joyous advantages of the Japanese family tradition in the crafts is the fondness and dedication which seems to have been handed down with the skills from generation to generation.

Few university art programs offer metalworking in Japan. The family business and the apprentice system are the main sources for transferring the knowledge and skills of metalworking in the Kyoto area and probably in most of Japan.

An appreciation of individually crafted objects by the Japanese public makes the proliferation of artists possible. Even today, when many of Japan's youth are more concerned with the music of the Sex Pistols, Pierre Cardin fashions and the next Steven Spielberg picture than they are with native crafts, there is still a demand for craft objects in all of Japan, and Kyoto in particular, which is unequaled in America. Of course, Kyoto has a long history as a home for potters, silk weavers, lacquer workers, wood carvers, doll makers and metalworkers. It is also true that craft objects in Japan are considered art treasures and are carefully conserved and passed down for generations. The artistic quality of craft objects is respected far more than the quantity accumulated. In a Japanese-style room usually only one or two objects will be displayed at one time. In addition, what often distinguishes these objects is the Japanese love for minuteness of scale and attentiveness to detail. It is almost as if, as inhabitants of an island nation, they have become connoisseurs of the art of limitations.

The tea ceremony accounts for a large portion of metalwork produced in Kyoto. Kettles, incense burners, incense containers, bowls and trays for sweets and flower vases are usually intended for use in the tea ceremony. The predominant activity of many of these craftsmen is in producing tea ceremony implements. Today Japanese department stores often devote one whole floor to objects for the tea ceremony.

All this is not to say that the life of a craftsman in Kyoto is a life of affluence. The competition for the consumer is keen especially as Japan faces inflation and shortages of resources. Yet, on the other hand, the craftsmen of Kyoto are not in the business for fortune. They practice their craft for the love of the material and for the pleasure that creativity brings them. Considering Japan's population density, the inbred sense of family and social responsibility and the de-emphasis of the individual on this small island nation, careers in the arts offer opportunities for self-fulfillment that are as rare and precious as the results they produce.

Opposite, top: Yoshiyuki Asano, vase;
bottom: Yuzuru Okuda, bronze vase—Amita Company

The passage above is excerpted from the catalog "Kyoto Metal, an exhibition of Contemporary Japanese Art Metalwork," foreword by Harlan W. Butt.

INFORMATION. The Kyoto Tourist Information Center at the Kyoto Tower Building, Kyotoeki-mae, is open from 9 to 5 weekdays and Saturday morning, but it also has a 24-hour telephone service in English—(075) 371-5641. Another telephone tourist service in English can be reached at 361-2911.

MUSEUMS. At the National Museum Kyoto, Chaya-machi, Higashi-ku, (get off the city bus at Hakubutsukan-sanjusangendo-mae) are old national treasures from shrines and temples. The museum specializes in ancient work in ceramics, textiles, metals, dyes, lacquers, etc.

THE KYOTO CRAFT CENTER, 275 Kitgawa, Gion-machi, Higashi-ku, provides an exhibition space for craftsmen and manufacturers from Kyoto in ceramics, textiles, lacquer, bamboo, rattan, metal, etc.

THE KYOTO MUNICIPAL MUSEUM OF ART, Okazaki koen-nai, Sakyo-ku (get off the city bus at Okazaki-koen-mae), specializes in exhibitions of traditional and contemporary work from Japan and abroad, including craftwork and sculpture.

THE KYOTO NATIONAL MUSEUM OF MODERN ART shows contemporary Japanese art and craftwork. The museum has hosted international jewelry shows.

THE KYOTO MUNICIPAL MUSEUM OF TRADITIONAL INDUSTRY, Seishoji-Machi, Okazaki, Sakyo-ku (get off the city bus at Okazaki-Koen-mae), always has demonstrations of crafts as well as work in metal and other craft mediums. This museum houses a "Machiya," a typical old downtown house for craftsmen in Kyoto.

SEN-OKU HAKKO-KAN exhibits the Sumitomo Collection of ancient Chinese bronzes, Buddhist statues and coins from 500-1000 B.C.

SADO SŌGO SHIRYOKAN (Museum of the Tea Ceremony) is located at the Urasenke center, Teranouchi-Agaru, Horikawa-dori, Jōkyō-ku (get off the city bus at Horikawa-Teranouchi). Here tea ceremony art and tools by old masters are exhibited: the second floor houses a tea ceremony library.

SHIBUNKAKU ROYAL GALLERY (Shibunkaku Center, 2nd floor) at 2-7 Kandacho, Tanaka, Sakyo-ku, exhibits tea ceremony tools, textiles, calligraphy, ceramics and metalwork, both traditional and contemporary.

GALLERIES. A number of galleries in Kyoto show metalwork.

Gallery Maronie, Shijo, Agaru, Kawaramachi, phone 221-0771, shows mostly craftwork, including ceramics, metal and enameling.

Art Space "Niji," Keage Miyako Hotel, Nishi-donari, Higashiyama-ku, phone 761-9238 shows most contemporary Japanese art.

Space "Aki," Hitosujime-Higashi-iru, Sanjo-Sagaru, Teramachi-dori, phone 221-6438, is owned by Mr. Akitsu Kimura, a sculptor, who specializes in exhibiting cross-over arts such as kimono, hair design and young artists' work.

Gallery Nakamura, Kawaramachi-Higashi-iru, Anekoji-dori, Naka-kyo-ku, phone 231-6626, specializes in contemporary artwork.

Sakaimachi Gallery, Sakaimachi-suji-sagaru, Oike-dori, phone 221-5370, shows primarily American art and craft and sometimes Japanese craft.

Gallery "Okazaki," Kawabatasho-mae, Reisen-higashi-iru, Higashi-yama-dori, Sakyo-ku, phone 751-0761, shows paintings, ceramics and metal.

SHRINES AND TEMPLES. At many shrines and temples you can see bells and religious tools made of metal.

Byodō-in—a national treasure from 1053 AD, known for its Buddhist temple bell.

Jingo-ji, another Buddhist temple bell national treasure from 875 A.D.

Katsura Imperial Villa, known for its Fusuma screen catch (knob) called Hikite.

Ken-nin-ji, houses a Buddhist temple bell and enamel flower vase. Manshu-in temple has a Japanese Fusuma screen catch, a Kugika kushi (metal cover for nails), enameling and donikuro-shiage (black bronze finish).

Myo-shin-ji houses the oldest Buddhist temple bell, a national treasure from 698 A.D.

Nishi-Hongan-Ji, Kurosho-in, is a temple with Kugikakushi and enamels. **Shugaku-in Imperial Villa** shows Kugikakushi.

To-ji temple has a treasury building housing esoteric Buddhist tools.

Toyokuni-jinja also has a treasury building with swords and iron lanterns.

SCHOOLS AND WORKSHOPS. Kyoto University of Education is the only university with a metal department in Kyoto. The professor is *Shigeo Kobayashi.* (The Kyoto Municipal Art University has a sculpture department where one can study metal.)

Mr. Shumei Tanaka is a master metalsmith making traditional tea ceremony tools. At his workshop many students are admitted to learn his techniques, although for a Westerner to become a student is very difficult.

Mr. Akihiro Yamanaka owns Seikado Gallery, Nijo-agaru, Teramachidori, phone 231-3661, speaks English and is willing to help with information about metalsmiths in Kyoto and places to study.

Workshops specializing in metalwork that permit visitors:

Toshihiro Yamanaka, pewter shop and gallery, Teramachi, south of Nijo.

Biso Company, cloisonné shop, Gojo, two blocks east of Gojo Bridge, Daimoto Building, 4F.

Inaba Company, cloisonné shop. Sanjo, west of Shira-kawa.

Amita Company, damascene and enamel shop, Kyoto Handicraft Center; take their bus (free) to Marutamachi, East of Higashi-Ohji, to the factory and shop of Kishoin Shinden.

Kawahito Company, damescene shop with demonstrations, Sho-Kokuji Kitamonzen (in front of the north gate of the Soh-Koruji temple).

FLEA MARKETS. Kitano-tenmangu (temple), phone 461-0005, get off the city bus at Kitano-tenmangu. Held the 25th of every month, this market offers old books, Japanese antiques, kimono, etc.

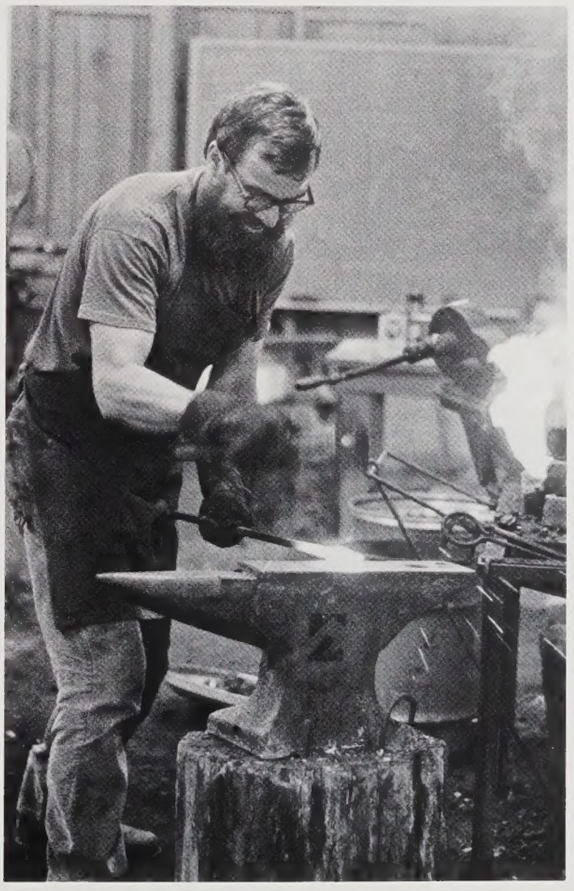
Toji (temple), phone 672-6603, get off the Kintetsu Line at Toji station—a five-minute walk. Held on the 21st of every month, this market offers Japanese antique tools and kimono.

INTERESTING STREETS. Teramachi-Kyogoku—Teramachi-dori area, antique shops, tea ceremony tool shops, Japanese tool shops. This is the original and unique section of Kyoto with many stores that sell traditional things.

Kiyamachi-dori (area)—an old traditional street with beautiful Japanese sweet shops, restaurants and bars. Especially late in the afternoon you can feel the energy of the people here.

ACKNOWLEDGMENTS
Many people have been involved in researching this guide. Thanks are in order to Miyako Umemura for information on Kyoto and to Toshihiro Yamanaka for his help with lists of artists and workshops. Thanks also to Yoshiko Ebihara of Gallery 91 for help with Tokyo information.

SUMMER PROGRAMS 1987



Top: Helen Shirk seated, instructor in jewelry and holloware discusses design problem with student, at Arrowmont School of Arts and Crafts; **above:** Blacksmithing student flattens hot metal of Arrowmont.

This is our seventh annual listing of summer workshops in metalsmithing, jewelry and related fields. As we go to press, much of the information given here is tentative or to-be-scheduled. Therefore, do call or write for verification of themes, instructors and dates. Because enrollment is limited in many programs, we suggest you make reservations early.

Listing compiled by Kathleen McAloon

California

California College of Arts
5212 Broadway at College
Oakland, CA 94618
Ellen Jouret
(415) 653-8118
Length of program: May 11-June 18 and June 22-July 31
Call for further information

Gemological Institute of America
1660 Stewart Street
Santa Monica, CA 90404
(213) 829-2991
Subjects offered: Jewelry manufacturing arts, Jewelry repair, Casting, Stone Setting
Call for further information

Humboldt State University
Art Department
Arcata, CA 95521
(707) 826-3624
David LaPlantz
Summer Program: June 22-26 Tim McCreight "Get into the Box with Mr. Tim," a workshop on mechanisms, boxes and arthink; June 29-July 3 David LaPlantz "The Lightness and Colour Fantasy Tour," a workshop in the fabrication and forging techniques of aluminum
Accommodations: On-campus housing, local hotels and camping

Revere Academy of Jewelry Arts
760 Market Street
Suite 939
San Francisco, CA 94102
(415) 391-4179
Alan Revere
Length of program: 1 day to 7 weeks throughout summer
Subjects offered: Individual classes and workshops in Casting, Engraving, Basic and Advanced Diamond Grading, Gem Identification, Goldsmithing (Basic and Intermediate), Gold Granulation, Jewelry Repair and Fabrication, Metalsmithing, Mokumé Gane, Bead and Pearl stringing, Production Tricks, Refining Precious Metals, Rendering, Rubber Mold Making, Selling Jewelry, Stone Setting (Basic, Intermediate, Pavé, Comprehensive), Wax Techniques, Advanced Goldsmithing, Advanced Metalsmithing—Anticlastic Raising, Enameling, Finishing Techniques, Jewelry Design, Advanced Stone Setting, Advanced Wax Techniques
Instructors: Keith Bartel, James Binnion, Paul Christensen, Evert DeGraave, Ed Friedman, Michael Good, Adolpho Mattielo, George D. McLean, Karen Coleman, Marianne Hunter, Thomas Paradise, Matthew Parks, Kent Raible, Alan Revere, Jeff Gray, Benno Heune, Karen Sprague
Accomodations: Hotels, motels and residence halls downtown

Connecticut

Brookfield Craft Center
P.O. Box 122
Brookfield, CT 06804
Karen Frank
(203) 853-6155
Length of program: July 6-August 30
Subjects offered: Fold forming and patination with Charles Lewton-Brain, Bladesmithing with Dan Maragni, Stone Setting with John Cogswell, Embellishing with James Schmidt
Accomodations: Bed and breakfasts in area

Creative Arts Workshop
80 Audubon Street
New Haven, CT 06511
(203) 562-4927
Summer program not yet decided
Call for further information

Georgia

University of Georgia
Department of Art
UGA Studies Abroad
Visual Arts Building
Athens, GA 30602
(404) 542-7011
John D. Kehoe
Length of program: June 12-August 21 in Cortona, Italy
Subjects offered: Art history, Book Arts, Calligraphy, Drawing, Graphic Design, Metalwork, Photography, Printmaking, Sculpture (Bronze Casting), Italian Language and Journalism, Lost Wax Casting, Jewelry Design
Instructors: Ron Dale, Rudy Pozzatti, Steven Skaggs, Jack Gron, Brent Kington
Accommodations: 15th-century monasteries

Illinois

Southern Illinois University
School of Art
Carbondale, IL 62901
(618) 453-4315
Dr. Patricia Covington
Length of program: June 15-August 7
Call for further information

Maine

Haystack Mountain School of Crafts
Deer Island, ME 04627
(207) 348-2306
Jacqueline Michaud
Length of program: June 7-Sept 4
Subjects offered: Beginning, intermediate and advanced classes in Metals, Blacksmithing and Jewelry. Special sessions in 1987 "The Figure" and "Surface and Pattern"
Instructors: Eleanor Moty, Arline Fisch
Accommodations: Doubles, triples and dormitories on campus

Portland School of Art
97 Spring Street
Portland, ME 04101
(207) 775-3052
Connie Hayes
Length of program: June 22–July 31
Subjects offered: Jewelry and Silversmithing, Photography, Sculpture, Drawing
Accommodations: Dorms

Massachusetts

School of the Museum of Fine Arts
230 The Fenway
Boston, MA 02115
(617) 267-1219
Donald B. Grey
No 1987 summer program; building is being renovated for summer 1988

Michigan

University of Michigan
School of Art
2000 Bonsteel Blvd
Ann Arbor, MI 48109
(313) 764-0397
Hiroko Pijanowski
Summer program: dates and courses offered to be announced
Accommodations: Dorms

Montana

Montana State University
School of Art
Bozeman, MT 59717
(406) 994-4501
Richard Helzer
Length of program: June 22–July 17
Subjects offered: Beginning, Advanced and Independent Study in Metalsmithing
Instructors: Richard Helzer, Ken Bova
Accommodations: Student housing

New Jersey

Peters Valley
Route 615
Layton, NJ 07851
(201) 948-5200
Matt Povse
Length of program: June 13–Aug 31
Subjects offered: Repoussé and Casting. Die-forming, Textile Techniques in Metal, Stonesetting. Artistic Expression in Fashion Jewelry, Project Workshop, Forms in Metal, Creative Jewelry Skills, Intro to Jewelry, Professional Wax Model Making
Instructors: Margaret Barnaby, George Van Duinwyk, Jill Ostrower, John Cogswell, Susan Kriegman, Jude Schlotzhauser, Pat Flynn, Kyle Leister, Debra Stark, John Kirslis
Accommodations: Limited housing available

School of Art and Cultural Center in the Old Church
561 Piermont Road
Demarest, NJ 07627
(201) 767-7160
Karen Shalom
Length of program: June 9–July 31 (8-week program) and July 1–July 31 (5-week program)
Call for further information

New Mexico

Dunconor Workshops
P.O. Box 149
Taos, NM 87571
(505) 758-9660
Harold O'Connor
Length of program: July 20–Aug 7
Subjects offered: Advanced Jewelry Techniques, Silversmithing, Small-scale Blacksmithing Metal Casting, Titanium Coloring and Integration with Other Metals, Use of Artifacts in Jewelry
Instructors: Harold O'Connor, Randall Gunther, Scott Fredenburg, Linda Ryan, Brian Clarke
Accommodations: Camping, motels, lodges

New York

Craft Student League of the YWCA
610 Lexington Avenue
New York, NY 10022
(212) 735-9730
Janet Katz
Length of program: June and July, 4- and 6-week courses, day and evening
Subjects offered: Enameling and Cloisonné, Silversmithing and Soldering Techniques for Jewelers, Surface Design and Finishes
Instructors: Norma Zotos, Phebe Blake, Tamiko Ferguson
Accommodations: Hotels in town

Fashion Institute of Technology
Jewelry Design Department
227 West 27 Street
New York, NY 10001
(212) 760-7826
Samuel Beizer
Length of program: June 1–July 16 (2- to 6-week classes)
Subjects offered: Rendering, Casting, Gemology, Basic Jewelry
Instructors: Samuel Beizer, Richard Barth, Sandra Boucher, Paul Weisbroat, Frank Fraley
Accommodations: Limited dormitory space

Kulicke-Stark Academy of Jewelry Art
2231 Broadway
New York, NY 10024
(212) 362-8633
Margot Bachmann
Length of program: July 6–10, July 13–17, July 20–24
Subjects offered: Cloisonné enameling, Silversmithing, Chain Making, Stone Cutting and Setting, Granulation
Instructors: Bessie Jamieson, Louise Parrish, Sarah Amos, Kerstin Nichols
Accommodations: Hotels in town

92nd Street Y Jewelry Department
1395 Lexington Avenue
New York, NY 10128
(212) 427-6000, x 162
John Cogswell
Length of program: June 8–July 17
Subjects offered and instructors: to be announced
Accommodations: Local hotels

Parsons School of Design
66 Fifth Avenue
New York, NY 10012
(212) 741-8668
Carol Williams
Length of program: June 8–July 16
Subjects offered and instructors: To be announced
Accommodations: Local hotels

Rochester Institute of Technology
Summer School
One Lomb Memorial Drive
Rochester, NY 14623
(716) 475-2229
Length of program: June 1–Aug 15
Subjects offered: Metals, Computer graphics
Instructors: Mark Stanitz and others to be announced
Accommodations: Dorms and apartments

Sculpture Center
167 East 69 Street
New York, NY 10021
(212) 737-9870
G.L. Sussman
Length of program: June–August
Subjects offered: Bronze Casting, Arc and Oxy Welding, Smithing and Forging
Instructors: John Rackham, Steve Burns, Steve Clark
Accommodations: Hotels in area

Studio Jewelers, Ltd.
32 East 31 Street
New York, NY 10016
(212) 686-1944
Robert Streppone
Length of program: June 22–Aug 15
Subjects offered: Diamond Setting, Jewelry Repair, Advanced Metalwork, Bead and Pearl Stringing, Wax modeling, Casting, Enameling
Instructors: Robert Streppone, Hiroko Miyachi, Patience Morgan, Joseph Daboosh
Accommodations: Local hotels and YMCAs

Summer Six
Skidmore Art Program
Saratoga Springs, NY 12866
(518) 584-5000, x 2372
Holly Schwarz
Length of program: July 6–17
Subjects offered: Kiln-fired Glass, Fusing, Slumping and Enameling
Instructors: Jude Schlotzhauer
Accommodations: Room and board

Westchester Art Workshop
County Center Building
White Plains, NY 10607
(914) 592-2153
Lorraine Herschkorn
Length of program: May 11–June 19, June 22–July 31
Subjects offered: Jewelry, Lost Wax Casting
Instructors: Randey Gordon, Trudy Jeremias, Nora Gano
Accommodations: Hotels and motels in area

North Carolina

Haywood Technical College
Clyde, NC 28721
(704) 627-2821, x264
Arch Gregory
Length of program: June 1-Aug 25
Subjects offered: Photoetching, Stone Setting, Granulation, Mokumé Gane, Refractory Metals, Niello, Inlay, Repoussé, Reticulation and Gilding
Instructor: Arch Gregory
Accommodations: Apartments and campgrounds

John C. Campbell Folk School
Brasstown, NC 28902
(704) 837-2775
Tom DeTitta
Summer programs: June 7-19 Architectural Blacksmithing with Jim Batson, June 21-27 Blacksmithing with Walt Scadden, July 5-18 Blacksmithing with Noel Putman, Aug 2-15 Lost Wax Casting and Copper Sculpture with Neil Garrison
Accommodations: Dorms

Penland School of Crafts
Penland, NC 28765
(704) 765-2359
Don Evans
Length of program: June 2-October 9, 1- and 2-week sessions
Subjects offered: Jewelry, Iron, Sculpture, Blacksmithing, Toolmaking, Blademaking, Bronze Casting, Sheet Metal Forming, Product Design and Anodizing
Instructors: Mary Ann Scherr, James Rubley, Mark Bokencamp, Bruce Metcalf, Heikki Seppä, Ken Parker, John Cogswell, Ira DeKoven, Claire Sanford, William Fiorini, Paige Davis, Bill Helwig, Duncan Lewis, Debra Fine Yohai, Marvin Jensen, Phillip Baldwin, Betty Helen Longhi, Daryl Meier, Debra Lynn Gold, Evon Streetman
Accommodations: Dorms, single and private rooms and board on campus

Ohio

American Society for Metals
Metals Park, OH 44073
(216) 338-5151
Rodney W. Allwood
Summer Program: July 6-10 Heat treating; Aug 17-21 Heat treatment of steel
Call for further information

Pennsylvania

Tyler School of Art
Crafts Department
Beech and Penrose Streets
Philadelphia, PA 19126
(215) 782-2863
Stanley Lechtzin
Length of Program: June 6-19
Subjects offered: Fashion Jewelry, Electroforming
Instructors: Daniella Kerner, Stanley Lechtzin
Accommodations: Hotels and motels in town

Slippery Rock University
Slippery Rock, PA 16057
(412) 794-7530
J. Robert Bruya
Length of program: June 8-July 9
Subjects offered: Casting and Electroforming, Beginning and Advanced
Accommodations: Single and double dorm rooms

Pioneer Crafts Council
Touchstone Center for Crafts
P.O. Box 2141
Uniontown, PA 15401
(412) 438-2811
Eleanor Molnar
Length of program: June 15-Sept 13
Subjects offered: Stone Setting, Steam Casting, Fold Forming, Doublée Making, Gold Painting, Metal Patinations, Lost Styrofoam Casting
Instructors: Robert Bruya, John Cogswell, Charles Lewton-Brain, David Brewin
Accommodations: On-campus housing and meals

Rhode Island

The Jewelry Institute
40 Sims Avenue
Providence, RI 02909
(401) 351-0700
Richard Edgerton
Summer program: July 27-31 Annual Summer Residency program
Call for more information

Tennessee

Appalachian Center for Crafts
Box 347 A-1, Route 3
Smithville, TN 37166
(615) 597-6801
Alf Ward
Length of Program: July 26-31
Subjects offered: Summer Family Art School—Jewelry for Young People, Blacksmithing (adults)
Instructors: Peggy Eng, Fred Caylor
Accommodations: On-campus housing

Arrowmont School of Arts and Crafts
P.O. Box 567
Gatlinburg, TN 37738
(615) 436-5860
Margaret McGavin
Summer program: June 8-12 Jewelry/Holloware with Helen Shirk, Blacksmithing with Nel Putman; June 15-19 Jewelry with Enid Kaplan, Enamel with Rebekah Laskin; June 29-July 10 Jewelry with Chuck Evans, Blacksmithing with William Frorini; July 13-17 Jewelry with Pat Flynn, Enamel with Christina Gibson-Sears; July 20-31 Jewelry with Tim McCreight; August 3-7 Jewelry with Eleanor Caldwell
Accommodations: Dorms and private rooms (with meals)

Virginia

Wallops Island Marine Science Center
c/o Slippery Rock University
Slippery Rock, PA 16057
(412) 794-7530
J. Robert Bruya
Length of program: July 20-Aug 7
Subjects offered: Pewter and Objects Found by the Sea—a jewelry workshop
Accommodations: student housing available

Washington

University of Washington
Summer Quarter Office
5001 25th Ave NE
Seattle, WA 98195
(216) 543-0646
Betty Anderson
Summer program: June 22-July 22 Art 258 Jewelry Design with John Marshall
Accommodations: Dorms

Wisconsin

University of Wisconsin—Madison
Art Department
Humanities Building
Madison, WI 53706
(608) 262-0189
Eleanor Moty
Length of program: June 15-Aug 9
Subjects offered: Beginning through Advanced Jewelry and Metalsmithing
Instructors: To be announced
Accommodations: Dorms

Canada

Harbourfront Craft Studio
417 Queen's Quay West
Suite 500
Toronto, Ontario M5V 1A2
(416) 869-8447
Jean Johnson
Length of program: Beginner classes run through the summer 1 night per week for 8 weeks; occasional weekend courses
Subject offered: Basic Skills—Sawing, Filing, Soldering
Instructors: Julie Hartman, Juliette Hagopian
Call for further information

Concepts Gallery
Carmel and Palo Alto, CA
by Alex Hulanicki

"American jewelry has come into its own," says Concepts owner Doug Steakley. "It has really matured. . . . My thesis is that a whole new professional has emerged in this country."

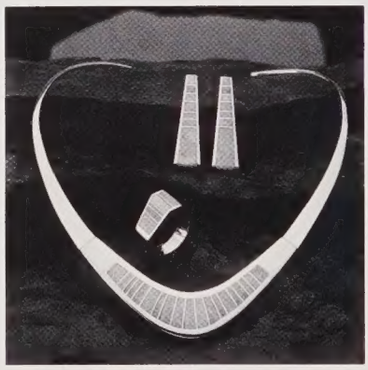
To help that new professional support himself or herself, Steakley, 42, has graduated from his silver workshop to the executive suite, as his business has grown to three galleries, two in Carmel and one recently opened in the Stanford Shopping Center in Palo Alto, California.

Steakley's job now is to conceptualize—stretching the imagination of designers, promoting their work worldwide and educating consumers: "A gallery by definition is a place that causes and allows work to be shown that is not appropriate for other types of settings. It brings into being work that otherwise would not be made and displayed. Ninety percent of what we do is by young designers who have an art school background and who have decided to go into business for themselves."

High, museumlike display cases hold the works of designers at Concepts. Small cards announce the creator simply so as not to detract from the pieces. Yet these cards edify the passerby who ventures into the gallery, attracted by works that exude the individuality of the artists. "The gallery should be an educational resource for the public, providing an opportunity for interested persons to view jewelry that is not available anywhere else," Steakley states.

In addition to year-round displays, Steakley regularly holds receptions, prints catalogs and hosts one-or-two-person shows. "My purpose is to give the individual designer a lot of attention. Our exhibitions are to encourage new work by young and relatively unknown designers and to reward more established designers who have made a significant and lasting contribution to the field of jewelry design."

Less is more at Concepts. Open space sets off the work of one designer from another. Customers have a chance to pause and reflect on each piece before going on to the next. Concepts gives the customer a view of the work in action, as salespeople wear the jewelry while at work.



From top: Interior view of Concepts at Palo Alto; Mark Hileman, *Necklace,* 14k gold, opal. Photo: Lee Hocker; Whitney Boin, *Necklace,* 14k gold, hematite, pearls; Diane Egbert, *Deco 1* necklace, 14k and 18k gold, rutilated quartz, black onyx. Photo: Robert Reck

In his role as middleman, Steakley encourages designers to "stretch" themselves in their work—perhaps to use more precious metals and stones, to move up in price category or to add new dimensions. For instance, Steakley saw a lot of potential for higher-priced pieces in the work of Mark Hileman, a Southern California jewelry designer and architect. With Steakley's encouragement and promotion, Hileman's work has doubled in price. "There is a lot of risk in this. There is a lot of labor and materials involved. But we were immediately successful."

Through exhibits in museums, exposure in trade journals and popular magazines, trade shows and in galleries like Concepts, individual artists are becoming recognized much in the same manner that Tiffany lamps were recognized when they were introduced in the 1880s. Citing such "hot designers" as Michael Good, Whitney Boin and Sean Gilson, Steakley states, "If this period does come down as important, I'd like to have Concepts be a small part of that."

Steakley also mentioned the work of British designer Wendy Ramshaw as imminently collectible." It's really possible that she is going to be considered a hallmark 50 years from now. So I don't have any compunction in saying her work is collectible."

In the coming year, Concepts will show the work of eight Italian designers and Arline Fisch, one of the best known contemporary American jewelers. Promotion, the production of catalogs, exchanging correspondence (enough to fill a file cabinet) and public relations are taking a great deal of Steakley's time. But that role evolved for him when he traded in his sketchpad, hammer and metal for spreadsheets and financial forecasts.

Alex Hulanicki is a reporter for the *Monterey Peninsula Herald.*

Reviews

Charles Lewton-Brain: Recent Work
Anna Leonowens Gallery, Halifax,
Nova Scotia
July 15-26, 1986
by Stephanie Menard

Charles Lewton-Brain's show, a selection of 56 pieces executed over the last two years, is an exploration of "preciousness" in the modern technological world.

Lewton-Brain works in layers, layers of surface bursting through or scraped away, unfolding or receding. Layers of thought unfold as one moves through the show: pieces refer back to other pieces, enhancing various aspects of his vision. It is the violence of a seed pushing up through the ground that counterbalances the packaged propaganda of consumerist violence. This is our heritage and our tradition: the ancient and the new, the sterile and the unearthed, humanity and machine. Lewton-Brain exploits solid yet interchangeable elements, pushing and exploring dimensions. As the formal elements change in the pieces, the ideas behind them serve to launch the imagination onto other tangents and a new wealth of ideas.

The focal point of one sculpture is four folded copper discs, which can be "programmed" to respond with a great deal of control while remaining organic. Lewton-Brain turns these discs, shaped with basic tools, into ancient amulets, precious for their age and mystery, removed from the value of newness and function. The piece is reminiscent of an early telescope, its lenses hanging from machined bolts, that can be shifted along a girder. It becomes a structure for focusing on human nature, but one which is myopic, rendering the humanistic side of life as an artifact of technology.

This sense of technology as a culminating effect of the machine-age esthetic and its accompanying loss of humanness also manifests itself in a series of brooches that are supported by an intricate network of girders lifting the center of interest off the body. For Lewton-Brain, our allegiance to the new takes us further away from the body, the symbol of humanism. In the *Radar* pieces, as in the brooches, this dilemma is communicated through fabrication techniques. The back structure is based on strong images of 19th-century engineering. The front with its dish form can be manipulated to change direction and sits elevated off the base, making the piece appear to float, no longer a part of the body. Nature has been interrupted by technology; the engineering, while intriguing and intricate, serves as wedge and support between body and object. As we have distanced ourselves from the precious object, so, too, we have moved closer to the alien machine.

It is not just a grim vision of the world that Lewton-Brain offers but the ability to gain a new perspective from continually referring back to humanist foundations—the first tool, the artifact of our own creative ability, the source of preciousness. His show further examines another social view—that we live in a society that will do anything for a buck. And this buck has no regard for humanity beyond turning it into manipulated statistics.

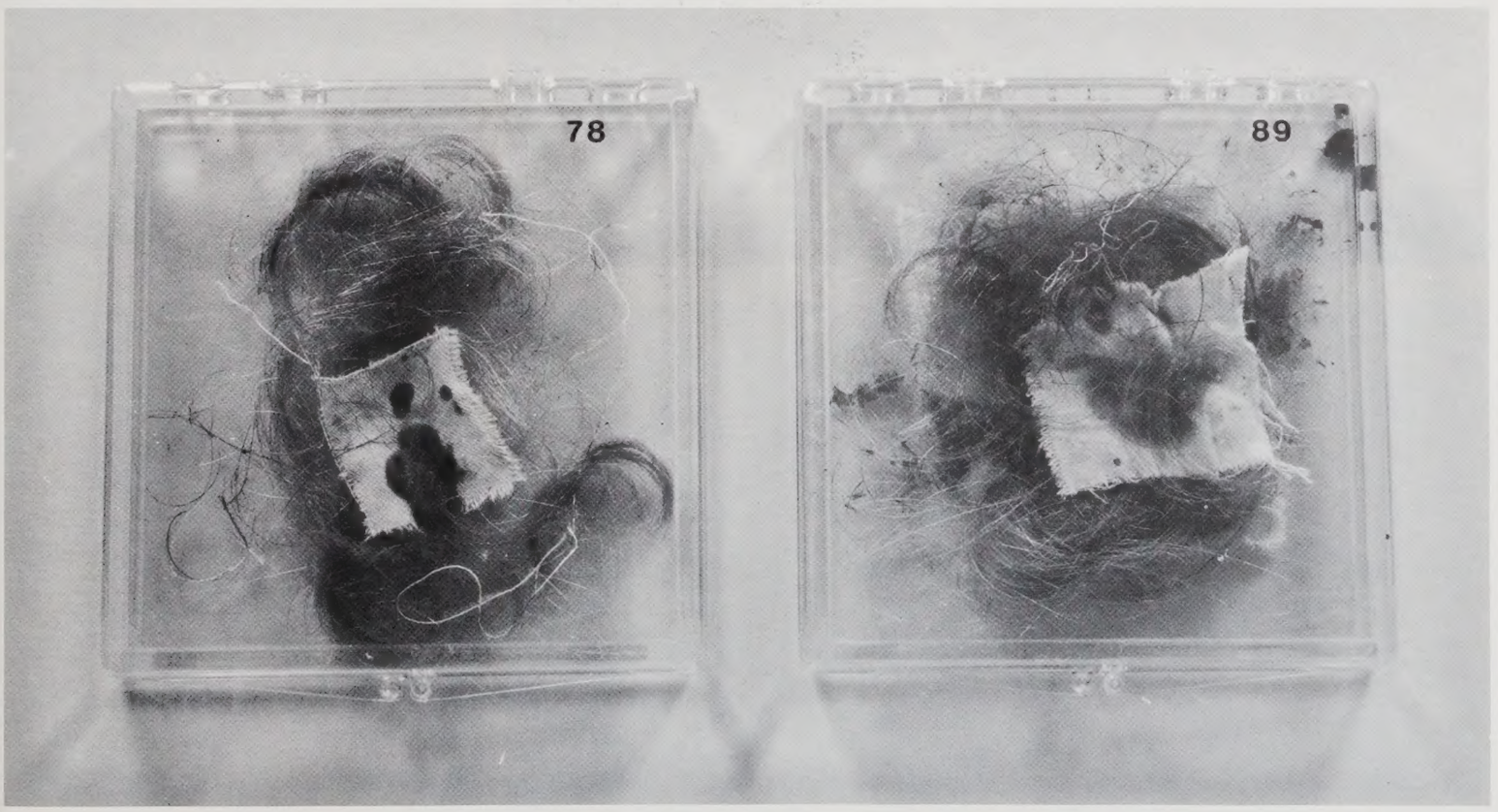
This view is expounded in *Selling the Culture,* two wall pieces or "culture" boxes filled with gauze, red paint, hair and blood. It is confrontational jewelry, designed to lure the viewer then shock him into examining the ideas inherent in the pieces. The painted pins are graphically more interesting than those done with blood, but their real strength lies in their connection with *Icarus 6,* a drawing that portrays Icarus pitched against the horizon line, the red paint like accidental smears across the paper. Icarus dared to tempt a fate chosen for him, although the endeavor to fly on wings of wax was doomed. His destiny did not lie in that direction, even though he sought to change it. The futility of his gesture lay in his death. The link to the *Culture* pieces seems to be that despite the Western notion that we control technology, technology controls us.

The grid in these pieces is representative of Western culture, predicated upon control and prediction of natural statistics. The gauze is a parody of the grid. Manipulated within the culture boxes, it symbolizes our self-manipulation within the culture. This is not finger-pointing, since Lewton-Brain includes himself in this vision—his hair, his blood. He is playing with context and meaning; cultural acceptance of commercialized violence is accepted culture. And the culture that we, like Icarus, tend to cultivate becomes the propaganda of consumerism. If it can be sold, it can be justified. The joke is on us. It is a participatory piece, with artist as producer, viewer as consumer.

Lewton-Brain often injects a note of serendipity into his work. He does not control the nature of the piece from the outset but allows it to change as it develops. The decision to use real blood in *Selling the Culture: The Real Thing* stemmed from accidentally cutting his hand.

He is interested in letting the nature of his work, his brand of humanism counteract the transforming powers of the machine culture so prevalent in today's society. It is the surface aged with patina and scraped away to reveal hidden surfaces that is the link, however tenuous, to the ancient humanist mode. He is true to the ancient goldsmith tradition of excellent technique. He believes in tradition.

Selling the Culture 4 wallpiece, hair, red paint, gauze, presstype, plastic, 20 x 30"
Object 1985, slate, aluminum, steel, paper, Bakelite, ivory, leather, 5 x 10 x 6"



Designs for the Body:
New Norwegian Jewelry
ASF Gallery, The American-Scandinavian Foundation, New York City
September 23–November 21, 1986
by Vanessa S. Lynn

Why should an exhibition of young Norwegian jewelers be heralded and shown at the American Scandinavian Gallery in New York City? Why should this reviewer be spending time thinking and writing about the work exhibited, and why should *Metalsmith* be taking up limited review space with those ruminations? The answer is exposure; not for the artists but for the viewers.

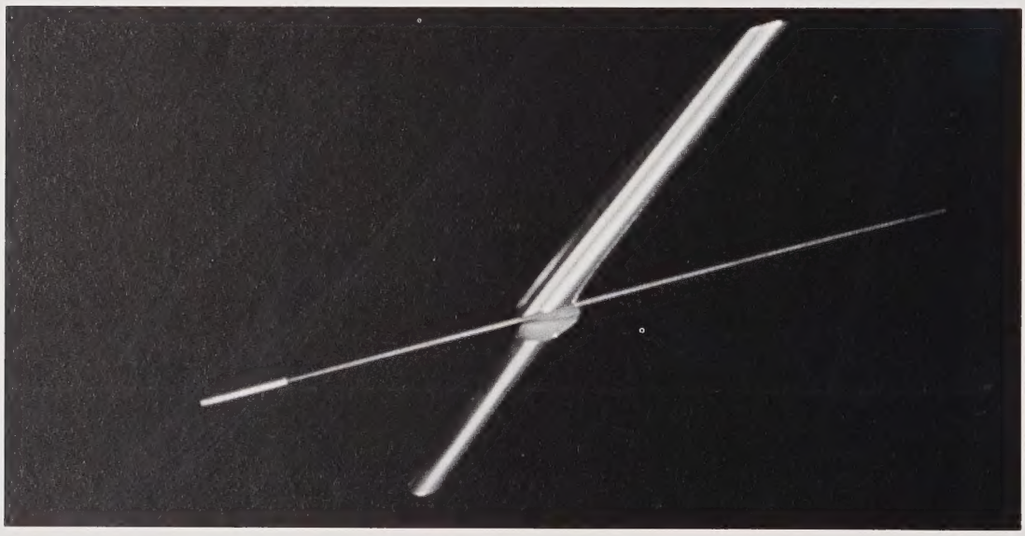
The show in question was put together by Heidi Sand, a former student of SUNY New Paltz professor Robert Ebendorf. She and 12 other young jewelers received enough funding to concurrently show bodies of work at the Clodagh, Ross and Williams space in New York City's East Village and Washington's VO Galerie, in addition to the above. There was a press kit, a press opening and a mini-catalog. Ten of the 12 artists made the trip over here. To lend weight to the venture, Tone Vigeland and her work turned up in New York at the ASF show. But, while Vigeland's work is wonderful, it is too mature, too advanced to be shown with the work of these younger artists. She has been neither mentor nor inspiration to the others; she simply shares their homeland. Her work was out of context, a context that in this case was one of development and formulation—these artists have mastered their craft but, for the most part, are still looking for their individual voices.

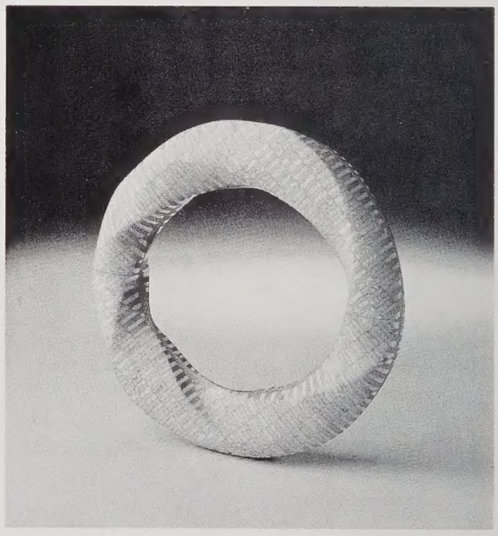
The participating artists and a sketch of their dominant methods: Tove Becken: crisp, graceful curves of black PVC with silver, niobium steel and titanium fastening accents; Millie Behrens: smooth, circular strands of colored nylon with silver structural supports for neckpieces and an armring; Liv Blavarp: laminated patterned blocks of wood, carved and sanded into simple forms; Christine Bongard: spare, circular arm rings and neckpieces in aluminum with linear black on black surface embellishment; Sigurd Bronger: a variety of materials (brass, steel, paper, gold, silver, ping-pong balls), which balance light, geometric, closed forms on linear supports; Gry Eide: colored cane, newspaper and wood in circular forms (bangles and neckpieces); Ingjerd Hanevold: mesh collars, and pleated niobium sheets formed into earrings and bracelets; Morten Kleppan: black, acrylic incised sheets fabricated into smooth, ameboid shapes with colored, geometric additions; Ingrid Larsen: long, linear bamboo pins with horizontal fiber accents: Laila Irene Olsen: sharp-edged, perforated metallic pillow forms as beads for necklaces and earrings; Heidi Sand: a variety of functions (armpieces, earrings, ear pins) and materials (silver, copper, aluminum, formica, ebony, rubber) utilizing the triangle (or cone) in suspension; Ann-Rita Bryghaug Wold: chiseled, organically shaped marble forms on thin, black, steel structures.

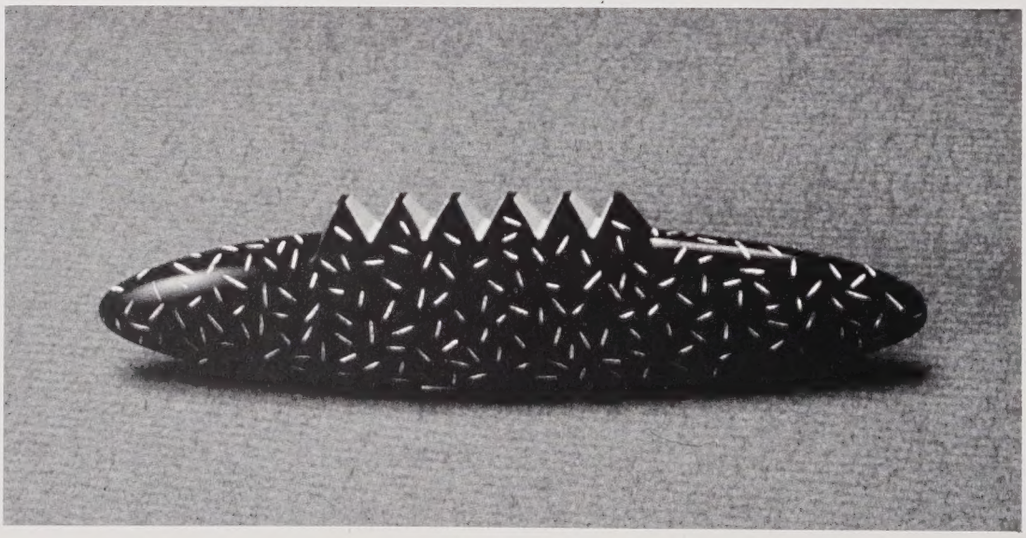
If this abbreviated description serves any purpose, it is to allow the reader to glean certain common points. Clearly, these artists share an interest in exploring nonprecious materials in an overwhelmingly geometric format. There was no interest in the narrative as subject. When the writer adds that for the most part these artists took much pride in refined workmanship, one can surmise, given that the group is European, that these works as a whole had the unmistakeable hallmarks of Bauhaus-influenced training.

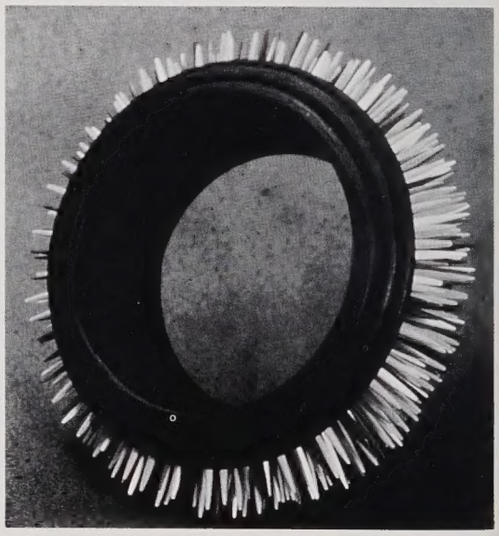
That is the case. In fact, with one exception, all attended the National School of Art and Design in Oslo in the late 70s. Sigurd Bronger was educated at Schoonhoven in the Netherlands. Hence, it is not surprising to feel the influence of such artists as Caroline Broadhead (UK), Gijs Bakker (Holland), Paul Derrez (Holland), Therese Hilbert (West Germany) or Herman Hermsen (Holland). Theirs is a valued and visible tradition.

Several artists deserve special mention. Morten Kleppan's four-inch black ameboid brooches were refreshingly original. By incising the black acrylic surfaces and including primary color accents on the interior of the adjoined forms, he successfully manages to humanize his inherently cool material and evolve a form that is simultaneously playful and serious.









Gry Eide's use of vibrantly colored cane to create bangles and neckpieces was also a successful utilization of material. She draws her ideas from a combination of primitive adornment and urban imagery. Her threatening, spiked bangles are connotatively diffused by the fact that those daggers are made of shocking pink, yellow, orange and apple green toothpicks.

Heidi Sand continues the pointed formal vocabulary she explored while studying and working in this country (1984-85). She, too, investigates the "jewelry as weapon" esthetic. She has lived in New York City.

So, the work provided little in the way of revelation. It showed young Norwegians, who set up studios following their formal educations in the late 70s and early 80s, working in the mode of what we have come to call the International Style. For anyone following the field, it was well worth experiencing. Views of current international work are too few and far between. We tend to get the opportunity to see the work of the Tone Vigelands of our discipline presented at a mature point in their development. We are left to piece together through the dearth of information, where they came from and how they arrived. Being given the opportunity to viewer younger work, allows us to evaluate the work of artists, both European and North American trained, from a broadened base of experience.

Far left, top: Tove Becken, *Pin,* silver, niobium, steel. Photo Tove Becken; **bottom:** Morten Kleppan, *Brooch,* acrylic, paint, 10 cm. Photo: Morten Kleppan; **left top:** Liv Blavarp, *Neckpiece,* mahogany birch; **bottom:** Gry Eide, *Bangle,* cane. Photo: Nils Johannsen; **this page:** Ingjerd Hanevold, *Neckpiece*

20th Century Design

Jewelry Design Resource, FIT, New York City
November 15, 1986
by Tim McCreight

The Jewelry Design Resource of the Fashion Institute of Technology held its fourth symposium "*20th Century Design*" at the school's Manhattan campus and drew an estimated 650 to 700 people. Speakers included Peter Hinks, Graham Hughes, Fritz Falk, Paloma Picasso, John Loring, Evelyne Posseme, Robert Lee Morris and Wendy Ramshaw.

Though precise demographics are not available, the audience appeared to be a broad spectrum of jewelry professionals and enthusiasts. This diverse mix poses a challenge for a one-day symposium, just as it is a challenge to the success of organizations such as the Society of North American Goldsmiths, the Manufacturing Jewelers and Silversmiths Association and others.

Peter Hinks of Great Britain did a fine job at maneuvering this tricky slalom, providing an enlightening and entertaining overview of major trends in jewelry over the past 80 years. Graham Hughes, another British jewelry critic and author, spoke on "Intrinsic Versus Artistic Values in Modern Jewels." This is a vital concern of contemporary jewelry and could have been a highlight of the day. Hughes's many years of involvement with designers, museum curators and jewelry manufacturers place him in a unique position to discuss the issue, but unfortunately we did not hear his thoughts on this topic.

This intrinsic/artistic dilemma is a phenomenon inherent to jewelry. The materials of other disciplines—clay, marble, canvas, paint and so on—might have been scarce in the past, but I don't think they ever had what we would call intrinsic value. Maybe there are lessons in history that can inform us today; I was disappointed that Hughes did not focus his remarks more precisely in this direction.

Perhaps it is exactly the intrinsic value of our materials that is our problem. It is nothing novel to point out that a painting gains in value as it is praised by critics and collectors. Each of the major art fields (painting, sculpture, printmaking, etc.) has developed a substructure of criticism and connoisseurship. In the field of jewelry, this role has been usurped by the pawnbroker, weighing a piece and assessing its value.

On one level this has accounted for the proletarian growth of jewelry. Even small towns have a jewelry store, while many cities cannot sustain an art gallery. The fortifying belief has always been that "gold lasts." If the going gets rough, you can always cash in Grandma's silver, and of course that continues to be true. Unfortunately, the point that has gotton lost over the years is that design also "lasts." Without the stamp of approval by museums and auction houses, art jewelry has little hope of finding the audience it deserves.

The designer and entrepreneur Robert Lee Morris spoke, as it were, from the trenches. He described his personal history and the evolution that has created three galleries in New York City, three in Japan and one in Europe. His enthusiasm and apparent success speak for themselves. Feeling a need for an unusual fashion-conscious presentation of art jewelry, Morris engineered a one-person campaign, and thus has made an important mark on the jewelry scene. His efforts at identifying and fostering designers rather than materials set an important precedent, creating a model for other gallery owners to follow.

The English jeweler Wendy Ramshaw has also set a standard, in her own way. By marketing herself and her work in the United States through exhibitions and speaking engagements, she exemplifies the artist as advocate. Like many other contemporary jewelers, such as Bob Ebendorf, Mary Lee Hu, Michael Good, William Harper, she asserts her right to be evaluated as any other artist. These people and many others like them are bringing their work to the attention of the fine art community.

If Robert Lee Morris and Wendy Ramshaw may be described as generals in the field, at this symposium we also heard from the high command. Dr. Fritz Falk of the Pforzheim Museum, along with Graham Hughes, former director of Goldsmith's Hall, represent important leaders in the fine arts world. Both are active supporters of jewelry and the enthusiasm of each man is beyond question. I look to these people and their colleagues around the world to help build the scholarly foundation needed in the crafts. It would seem that a symposium such as this one would be an ideal place to forge a manifesto of contemporary jewelry esthetics. It was disappointing, then, that little of substance came from this camp.

The Jewelry Design Resource and FIT are to be congratulated on continued efforts in this direction. I hope that each subsequent symposium builds on the last, establishing a mature and supportive audience. Just as SNAG has enlarged its embrace to include European and Oriental influences, I hope that future symposia will give American talent their due and possibly encourage a new generation of jewelry critics and writers.

Twice Gifted

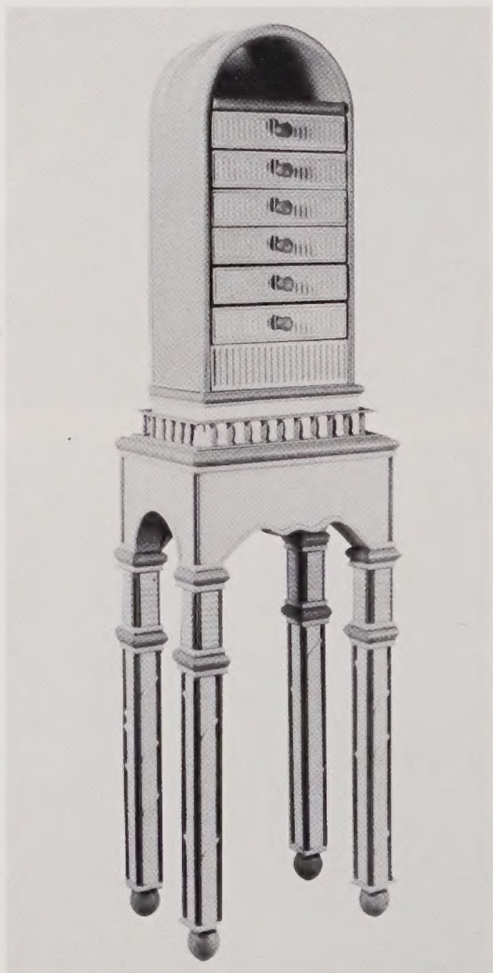
The Gallery at Workbench
November 13–December 22, 1986
by Akiko Busch

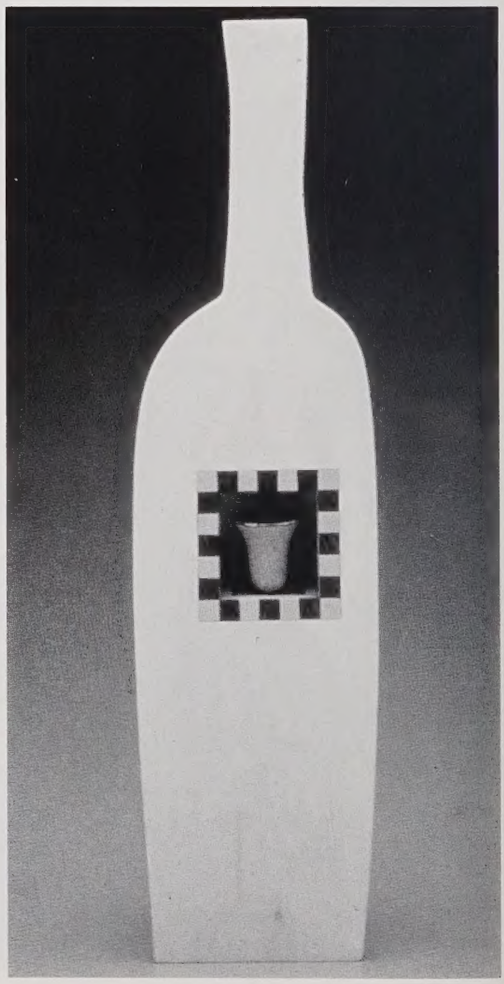
In recognition of the fertile exchange between art, design and craft mediums, the Gallery at Workbench sponsored an exhibit to promote collaborations between woodworkers and metalsmiths. Such collaborations are, of course, nothing new. Woodworkers have traditionally looked to metalsmiths for fixtures, decorative accents, sculptural drawer pulls, etc. Predictably, several pieces in the exhibit acknowledged and continued this tradition; a glass-top table by Jim Fawcett and Rob Sperber with brass and steel fixtures was a conventional exercise in which the one was "applied" to the other.

The exhibit became more noteworthy, however, when craftsmen went beyond such traditions, in pieces that integrated more fully the two materials and mediums. Materials were disguised: a hat rack by Bob Ebendorf and Jerry Kott offered provocative play with surface treatment. The dark stain on the wood structure suggested that it might actually be wrought iron; affixed to the rack were beads wrapped in Japanese newspaper, glitter, glass and stones. Two pieces by Judy Kensley McKie and Jonathan Bonner also focused on surface and texture. The mahogany body of *Arizona* had been painted and polished in a milk paint to coppery sheen, while the base of *Chive Head* was stained a deep green to evoke a surface patina. Wood and metal playfully impersonated one another.

But it was not simply material impersonation that distinguished the most successful pieces. The strongest pieces in the exhibit were those in which materials were fully integrated. Such was the case in *White Bottle* and *Black Bottle* by Jamie Bennett and Alphonse Mattia. A precious quality emanated from the small shelf carved in each vessel. One contained a small cup; the other, a tiny, anthropomorphic chair. Bennett's fragile gold foil and enamelwork rendered Mattia's vessels receptacles of a different sort, midget altars for eccentric treasures. But the pieces were themselves delicate landscapes; it was not simply the application of fine enameling that made them so. Mattia's wood tiles are as precious as Bennett's enamel work. Here, material does not dictate value.

The collaborations were most successful when the integration of two materials was achieved, when metal and wood were fused in a single object with a single idea rather than being materials applied to one another in prescribed functions. This show suggests how the confines of traditional collaboration might be removed, to be replaced by a more unified esthetic, which is, of course, the whole point of collaboration.





Top: Judy Kensley McKie/Jonathan Bonner, *Arizona* (left), *Chive Head* (right); **far right:** Jamie Bennett/Alphonse Mattia, *White Bottle,* curly maple, enamel, wenge, pav amarillo, 26 x 7 x 4; **right:** John McNaughton/Lynda LaRoche, jewelry chest and architectonic brooches, 14k gold, sterling silver, copper, marble

Belle and Roger Kuhn
Plum Gallery, Kensington, MD
September, 1986
by Gretchen Raber

Collaboration at its best is a seamless application of esthetic and technical considerations. The permutations of these endeavors, whether intramedia or intermedia, should result in harmonic counterpoint. As in a marriage, to which artistic collaboration surely can be compared, the partners, to be sucessful must find commonality. Vastly divergent esthetics premise a conflict that only strength of ego and physical fortitude can overcome in hope of a creative discovery.

The new jewelry of Belle and Roger Kuhn at Plum Gallery was categorically collaboration at its best. Ironically, among the factors that contributed to this sucess was the Kuhns' accommodation of media constraints. Belle and Roger split the execution not the esthetic. They have no set work pattern. Initially, Belle did the enamel, predetermining the final form. This evolved into prior design consultation with Roger.

The recent open metal-frame pieces are examples of designing metal and enamel before initiating work. This more collaborative effort parallels Roger's solo explorations in metal.

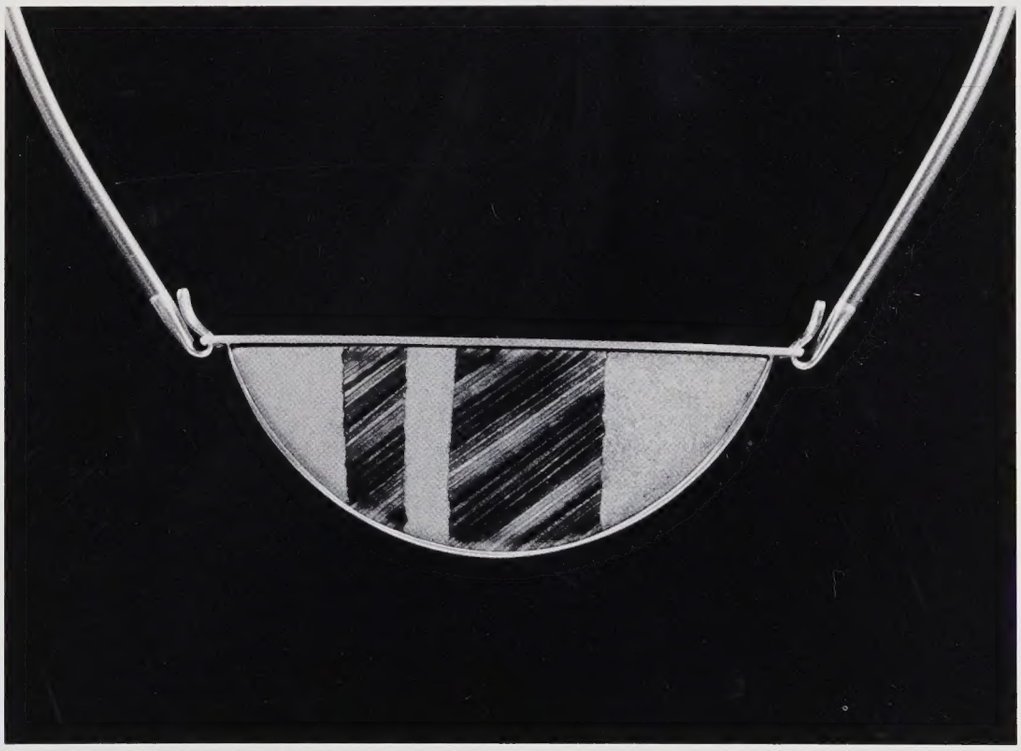
In the Kuhn's newest work, geometric shapes are truncated. The implied sections are realized by Roger's metal lines or Belle's planar enamel. Thus, negative space expands the design field to fabric color and texture as the brooch or necklace is worn. This also makes for lighter wearability for larger brooches, a serious consideration in enamels.

Apart from their intellectual approach, the Kuhns have a carefully researched understanding of technique. Enamel has physical contraints imposed by its chemistry. This is especially critical with Belle's stripe patterning. Keeping the designs simple allows greater focus on color. One series was the illusion of folded paper. These "windows" of metal and enamel are derived from design studies based on paper folded back on itself so that the image appears to be floating.

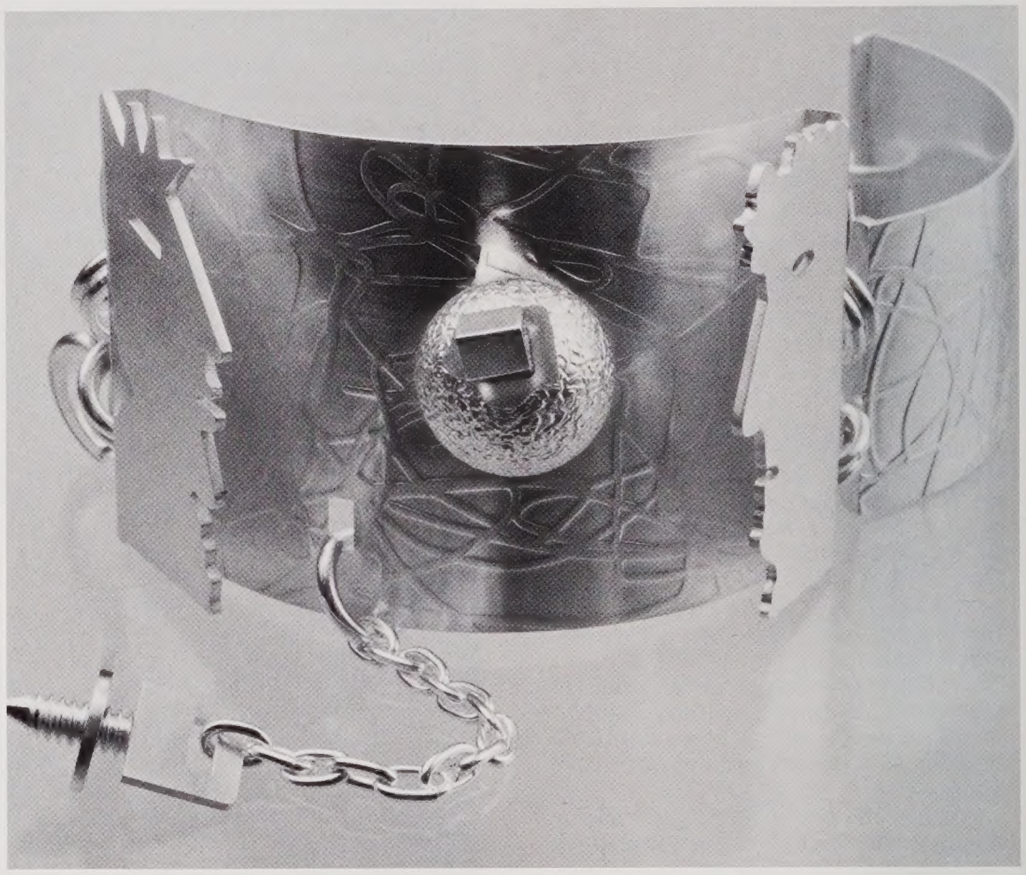
The most intense work in the show was a stunning group of brooches incorporating pattern on pattern. Belle introduces microscopic, black and white, check shapes reminiscent of Japanese fabric. This pushes the technical limits of Belle's thin-milled, steel-wire, roller-embossed silver foil. The layering of this foil causes problems with adhesion and warpage. A thin, contoured, linear design creates the additional problem of a greater silver area surrounding the enamel troughs. This results in an increased possibility of a chemical reation between the metal and the physical properties of the colors. This complication is further affected by the color range when working with silver. Reds, oranges and pure yellow become muddy in transparent application. The Kuhns, however, push the color parameters of the blues and greens, which evolve into combinations of transparencies and opaques of vibrancy. Pattern on pattern is keyed to color pick up, which, unfortunately, black-and-white photographs negate in large measure.

In all their series, Belle and Roger evidence their consummate mastery in an interchange based on excellence and respect.

Above: *Brooch,* enamel on embossed fine silver, sterling silver, 1¾ x 1¾"; **below:** *Neckpiece,* enamel on embossed fine silver, sterling silver, anodized aluminum, 2¾ x 1"



Spectrum
October 3-31, 1986
Lubbock Fine Arts Center, Lubbock, TX
Christina Smith
Department of Art, Texas Tech University, Lubbock, TX
by Elizabeth Skidmore Sasser



Like the marriage of metals, "*Spectrum*," an exhibition of the work of five metalsmiths, was neatly bonded with the guest appearance of metalworker/jewelry designer Christina Smith as lecturer and critic at Texas Tech's Art Department. The invitational show sponsored by the Fine Arts Center displayed metal pieces by Martha Glowacki (Madison, WI), Leslie Leupp (Lubbock, TX), Mac McCall (Oakland, CA), Tom Muir (Detroit, MI), and Robin Quigley (Providence, RI). Abstraction, western regionalism laced with humor and elements of ceremonialism produced variety and vitality in the jewelry designs and in the sculptures, which ranged from miniature pieces to the thrust of a theatrically scaled torch constructed by Glowacki.

Labeled *Untitled Sculpture*, the torch had a core of carved wood with the surface plated with textured and patinated copper. A chalice at the top of the handle was circled by grass-like wires. Looking into the heart of the cup, the viewer discovered carved and gilded terraces descending to a small herm, or omphalos, planted in the midst of wiry flames. Unfortunately, the piece suffered from its relation to a dull brown display unit. In positioning it, there was a call for action, even the radical gesture of tossing the flambeau into a corner as one would a discarded firebrand. Glowacki's jewelry also contained hints of magic. A red baton dropped on the brooch called *Grass Dance* invoked energies which might have been released in a prehistoric ritual.

In marked contrast to the Dionysian fervor of Glowacki's metal constructions, Robin Quigley drew upon a restrained historicism. Quigley has described her brooches and necklaces as "classical pieces" with origins that may be "traced far back in history." A particularly satisfying necklace by the artist was fashioned with elongated pewter beads lightly marked on the surface with a delicate calligraphy that appeared to have been rubbed with graphite.

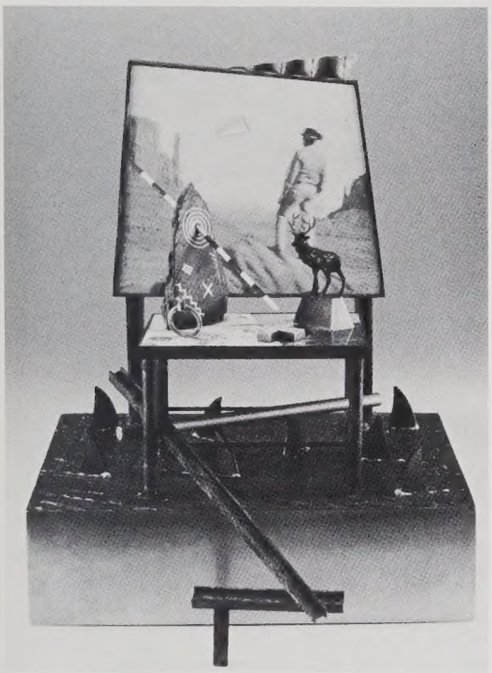
A linear emphasis was dominant in Tom Muir's *Three Figures*. Spare as a trio of praying mantis, the multimedia sculptures brought together brass, nickel, steel, aluminum and sterling silver. The geometry of positive parts defined negative space in the way in which Japanese brushwork embraces the paper. Lamps designed by Muir illustrated the multifaceted fields open to metalsmiths; however, the constructions posed an unresolved conflict between form and function. One bare light bulb demanded "shades" for the eyes; in the case of another lamp, a puzzle revolved around the process for removing a burned-out light bulb and replacing it without dismantling the whole structure.

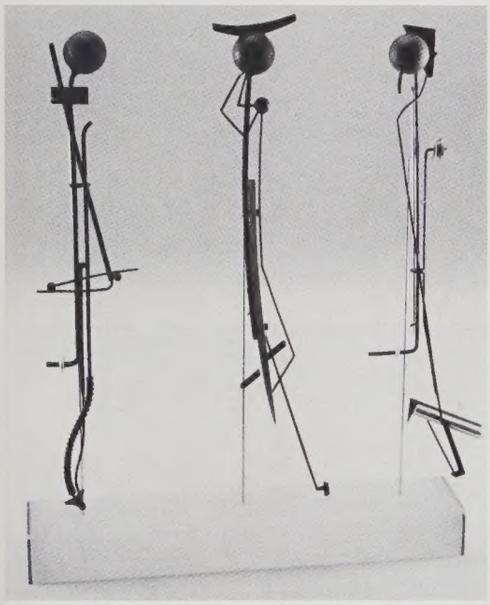
The problem of disengaging wearable items from tableaux, each called *Window Rock*, was the challenge offered by Mac McCall. In *Seduced by Clichés*, a technical tour de force, a scenic romp in a world of Lilliputian billboard art was assembled. On the billboard, a mirage of the Painted Desert with a cowboy planted in the foreground shimmered in holographic realism. A favorite symbol of the artist, a zigzag signifying snake or water, slithered across the top of the sign. Placed in front of the hologram, a table supported an array of diminutive objects including an arrow-shaped rock pierced by a spear, while a tiny bronze deer stared at the cowhand—the hunted haunting the hunter. The table legs and the supports for the billboard with its scorching landscape were anchored on a metal surface painted to resemble water from which shark's fins ominously projected. Seduced by the artist into his world of miniaturization, the spectator was left clinging to that final cliché, "between the 'hot place' and the deep blue sea," while the only means of escape was a precarious arrangement of I-beams reaching toward uncertainty.

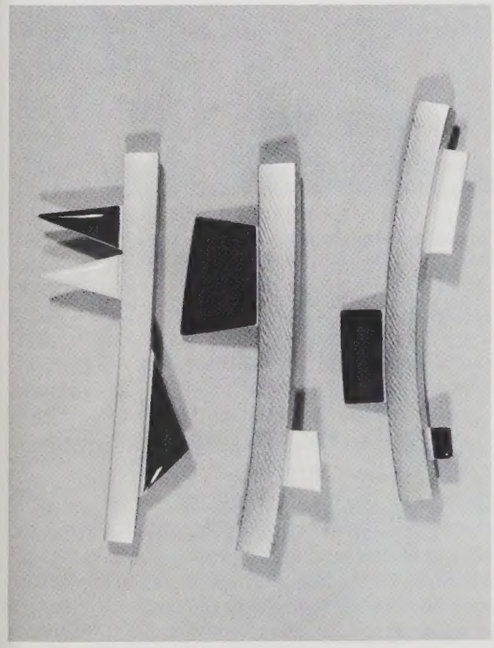
Leslie Leupp's bracelets offered "life savers"—stunning circles and combinations of squares in bold colors and amusing textures. If Kandinsky in his Bauhaus years had turned to jewelry design, he might have created a similar geometry of precision and joy. In stating his aims, Leupp noted that his work was "about color, its intellectual and emotional provocation . . . about dimension . . . about spirit." A rewarding aspect of Leupp's designs was the attention given to the mounting made to add a new dimension to each bracelet when it was removed and left on the dressing table. The interconnection between the wrist piece and its base resulted in a sculptural presence that is usually only associated with three-dimensional art of monumental size.

The jewelry of Christina Smith exhibited at the Texas Tech University Art Department presented a different aspect of the subject matter interesting some metalsmiths. Her bracelets and brooches with attachments of missiles, satellites, submarines and bomb-shelter signs would place the wearer at the center of cocktail parties, art openings or political demonstrations. The serenely designed weaponry was awesome in technical finesse, amusing in its unexpected context and guaranteed to initiate dialogues on the controversial subjects plaguing Planet Earth. Smith explained that her work "is autobiographical . . . the places I have lived, my friends . . . . My pieces are also often political and reflect the 'evening news.'"

Above: Christina Smith, *Just Passing By*, sterling silver; **opposite page, top:** Mac McCall, *Seduced by Clichés*, mixed media, 7 x 6 x 5"; **center:** Tom Muir, *Three Figures*, brass, nickel, sterling silver, steel, aluminum, 7 x 5 x 2"; **bottom:** Robin Quigley, *Bar Brooches*, pewter, gold plate, ¾ x 4"







Earl Pardon

November 6-29, 1986
Aaron Faber Gallery, New York City
by Antonia H. Schwed

Earl Pardon's solo exhibit consisted of about a hundred pieces of jewelry, installed in a handsome display by Angela Conty. It was an important exhibit, since Pardon is a master American goldsmith, heralded as such for the past 35 years. In addition to his jewelry, his teaching activities have had a broad influence in the world of metalsmithing. He is currently Professor of Art at Skidmore College.

On entering Aaron Faber's upstairs gallery, I was struck by the aura of elegant, controlled design that seemed to radiate from the collection as a whole. There was a sophisticated, gleaming array of bracelets, necklaces, rings, brooches and earrings, most decorated with intricate designs involving small circles, stripes, triangles. In each case, the varied shapes were disciplined into a beautifully balanced relationship. The delicate, small abstract decorations on the jewelry, frequently combined with bezel-set gems and small geometric areas of colorful enamel made me think of Piet Mondrian.

As I began to examine the work, item by item and close up, I was able to admire the tremendous skill involved in each piece. Indeed, I think the dramatic impact of the work derives from Pardon's execution. I felt no emotional involvment with the actual designs. They are completely intellectual, yet there *is* feeling in the work, and I think this comes from the superb execution. I could almost sense the concerned relationship Pardon has with each small part, each technical difficulty, each flash of color and gleaming piece of gold.

I particularly noted a brooch of silver and purpleheart wood, inlaid with gold circles and set with a beautiful amethyst. It was a wonderful mixture of media. I was also drawn to a silver bracelet in which some sections were inlaid with tiny stripes of ivory and ebony, others with enamels, some with bezel-set gems and still others with small geometric gold forms soldered on. All of these differing elements combined to form a lovely, unified work. A domed enamel ring, departing somewhat from the rest of the work because of the free-flowing cloisonné design, contrasted pleasingly with the surrounding pieces. There were several pieces with background metal surfaces that had been exquisitely textured with gold and silver dust.

A fantastic silver necklace formed of sections decorated alternately with gold, enamel, paua shell, rubies, sapphires, aqua, amethyst and garnet, all so cleverly interrelated was a richly harmonious work. I might observe here that the gallery refers to his work as "intricate collages in precious metal and gemstones that can be worn."

A gold brooch was delightful to the eye. I looked upon it as a "pick-up-sticks" masterpiece, an astutely arranged, soldered, random little heap of tiny golden sticks, each one knobbed at both ends. Another brooch, one of Pardon's newest creations, was not only a splendid design but of special interest because it involved his unusual technique for bringing out the pure metal in the karat gold and sterling silver—his way of burning out every impurity so that the resultant metal looks wonderfully precious and tarnish free.

Earl Pardon, Necklace and Brooch, 14k gold, sterling silver, ivory, ebony, enamel, gemstones

Fine Art Jewelry in America

Cross Creek Gallery, Malibu, CA
November 1-30, 1986
by Carolyn Novin

Jewelry exerts its greatest power when the maker objectifies an idea and communicates it to the wearer. This personal element, often sacrified to the rules of the commercial fine jewelry esthetic, is an ingredient of more worth than gemstones or metals. Commercial concerns did not compromise Cross Creek Gallery's elegant show. With 168 works of one-of-a-kind and limited-production jewelry, it demonstrated that precious materials and sensitivity to personal design can coexist.

Caroline Strieb's care for surface detail and use of direct techniques encouraged a spontaneous, intuitive response to her *Pod and Crystals* bracelet. The combined units of sterling silver with reticulated globular areas, strips of gold overlay and bezel-set tourmalines suggested volume and depth. In contrast, *Line Logic* bracelet by Daniel Jocz was assembled with cubes and pyramids constructed of married sterling silver and 18-karat gold. While volumetric, it exuded an almost machined coolness. Lynda La Roche and Tony Papp also showed work in married metals.

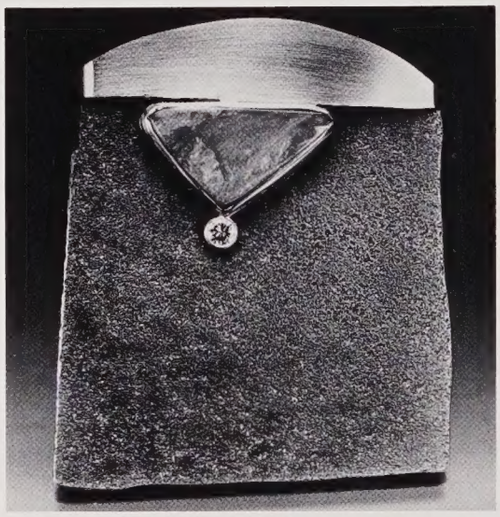
Though most of the color in this exhibition came from the presence of gemstones, the use of other materials was noteworthy. Earl Pardon's necklace of 19 individually constructed "jewels" was a complex of glowing enamels with ebony, ivory, shell, gemstones, gold and silver; its impact was heightened by an appreciation for Pardon's personal selection of elements and his skill and inventiveness in assembling them. Rebekah Laskin's muted enamel palette and subtle explorations of depth were shown in several brooches and pins. Cheri Epstein's enamels extended her *Iceberg* necklace visually and structurally, enhancing the intricacies of the tourmalated quartz.

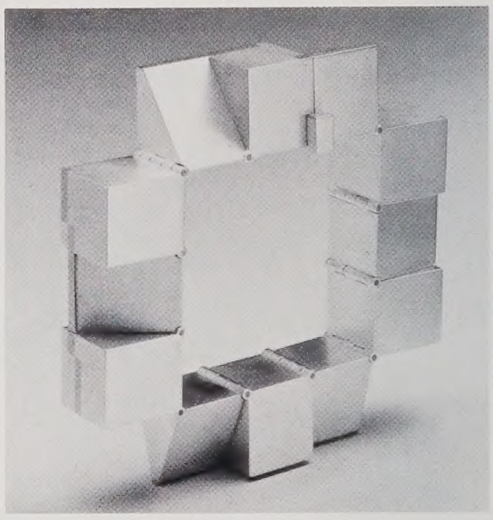
Wit and humor, while not abundant, were present in Charlie Buck's *Parade* necklace/-bracelet of onyx beads with whimsical sterling silver forms. Harold O'Connor made playful reference to fiber techniques, currently popular in jewelry, with rings featuring a large moonstone held by fabricated gold "twine." Christina Smith's bracelets, bold in size and powerful because of their direct narrative elements, were the most figurative works in the show and unique in their frequent combination of sterling silver and acrylic. Claudia Kuehnl was one of several artists to use architectural form as a basis for design. Her necklace *The Rialto* was a miniature facade, meticulously fabricated in 18-karat gold and onyx, jeweled with a paradoxical coupling of cubic zirconium and diamonds.

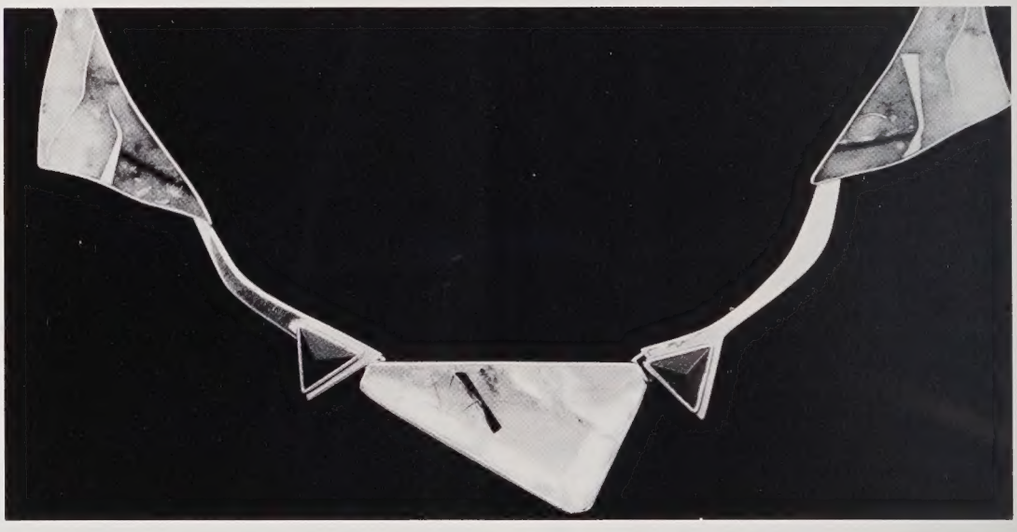
There was no undercutting of the value of gems in James Barker's work. Earrings gleamed with richness of textured 18-karat gold sprinkled with sapphires, a ruby, an emerald or sometimes a turquoise, but always with a diamond. Barker, along with Eric Russell and Michael Norman Bayes, showed asymmetrical earrings, a welcome departure from traditional compositions.

Diamonds were used in a third of the pieces in this show. A cluster of them seemed to extrude from Yves Kamioner's 18-karat gold ring. Pat Flynn joined a single diamond with an opal, steel, gold and sterling silver in a small, wonderfully complex brooch. The visual qualities and connotative values of each element were amplified as each was viewed in the context of the others: questions of preciousness, fragility, permanence, industry and luxury came to mind. Flynn's brooch was an outstanding realization of jewelry's potential to stretch thought beyond the stimulus of an esthetically pleasing object.

Other contributors to this huge show were Bruce Anderson, Zbigniew Chojnacki, Kris Clark, Robert Ebendorf, Vicki Eisenfeld, Arlyn Fishkin, Nelson Giesecke, Michael Heintz, Mary Lee Hu, Kyle Leister, Randy Long, Barbara Mail, Pepi, Jan Sigrid Peterson, Ann Quisty, Ivy Ross, Larry Seegars and Jan Yager. The varied work was colorful, beautiful and wearable. Within a conservative framework of forms and components, the assertive individuality of each artist provoked thoughtful comparison of contrasting personal expression.







Clockwise from top left: Pat Flynn, *Brooch*, sterling silver, steel, 14k and 18k gold, opal, diamond, 1¾ x 1½ x ¼"; Daniel Jocz, *Line Logic* bracelet, sterling silver, 18k gold, married metal construction, 6¾ x 9/16 x ⅝". Photo: Casey McNamara; Charlie Buck, *Parade* necklace/bracelet, sterling silver, onyx, ¾ x 28 x 1¼"; Cheri Epstein, *Iceberg* necklace, sterling and fine silver, tourmalated quartz, enamel, hematite

Peter Skubic,
VO Galerie, Washington D.C.
June 6-July 4 1986
by Nick Ward

"Halfway" is the title of this first U.S. exhibition of Yugoslav-born, now West German-based metalsmith, Peter Skubic. Originating in Vienna at the Galerie Graben this exhibition had toured several European countries, before coming to the VO Galerie. The show celebrates the artist's 50th birthday, hence the title, a personal note of optimism for his future.

The thing that strikes you about Skubic's work is that it encourages speculation on its form, content and purpose. The majority of works are stainless steel pieces, rigorously precise in their rectangular or cubic design. Although his work is wearable, it cannot be considered solely in the context of jewelry as body decoration. Few concessions to the traditional concept of small, precious objects as personal adornment are made in these works. They do have a spare, sleek and technological beauty, a stark contrast to the body, that can enhance the relationship between wearer and object. Catalog and documentary photographs attest to this fact. However, their primary intention is not to flatter the wearer or display technical bravado. Skubic's work must be approached as one would consider any good nonrepresentational sculpture; with an inquiring and open mind.

Technique, while ingenious and highly skilled, is subtly downplayed. His constructions, bisymmetrically arranged, generally open in form, and cagelike, are held together by pins, springs and other nonsoldered devices. This tension/compression system is not at first obvious, mainly because of the visual balance achieved in each piece. On close inspection slight variations of alignment between separate parts reveal the physical forces at work within the sculptures.

Skubic's three-dimensional source material appears to come from the visible effects of our late-20th century industrialized environment. Their forms allude to electric-wire pylons, high-line cables, power stations, coalmine winding gear, pit-shaft structures and cages, most of which employ principles of real or hidden tension in their operation. He does not literally copy these forms but borrows the essence of what orders and defines them as structures. Scale, too, is effectively translated, as the proportions of the work's individual component parts related to the whole makes even the smallest piece appear imposing.

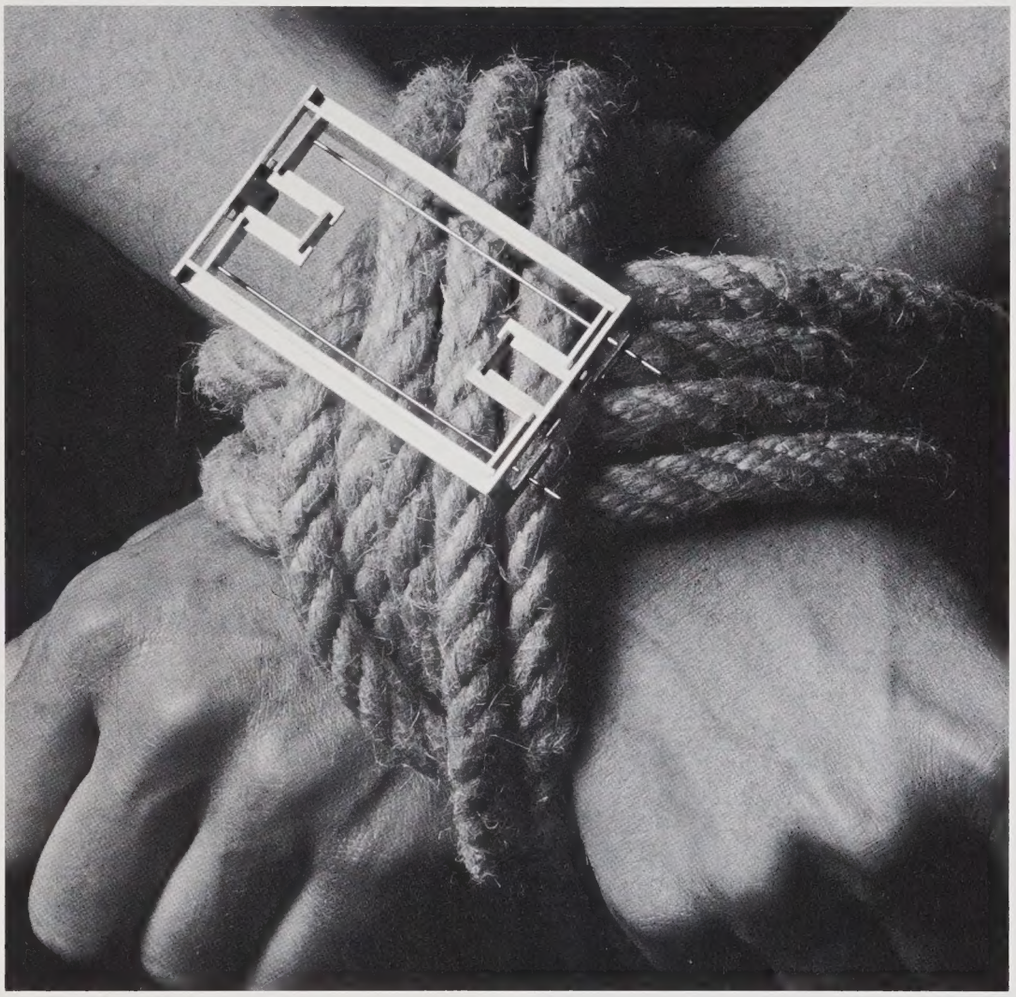
Certain questions do arise. Is his work a strict acceptance of the industrialized environment? Is it a condemnation of our blighted landscape that causes the angularity, and austerely precise machine look, of these pieces to have a somewhat menacing quality about them?

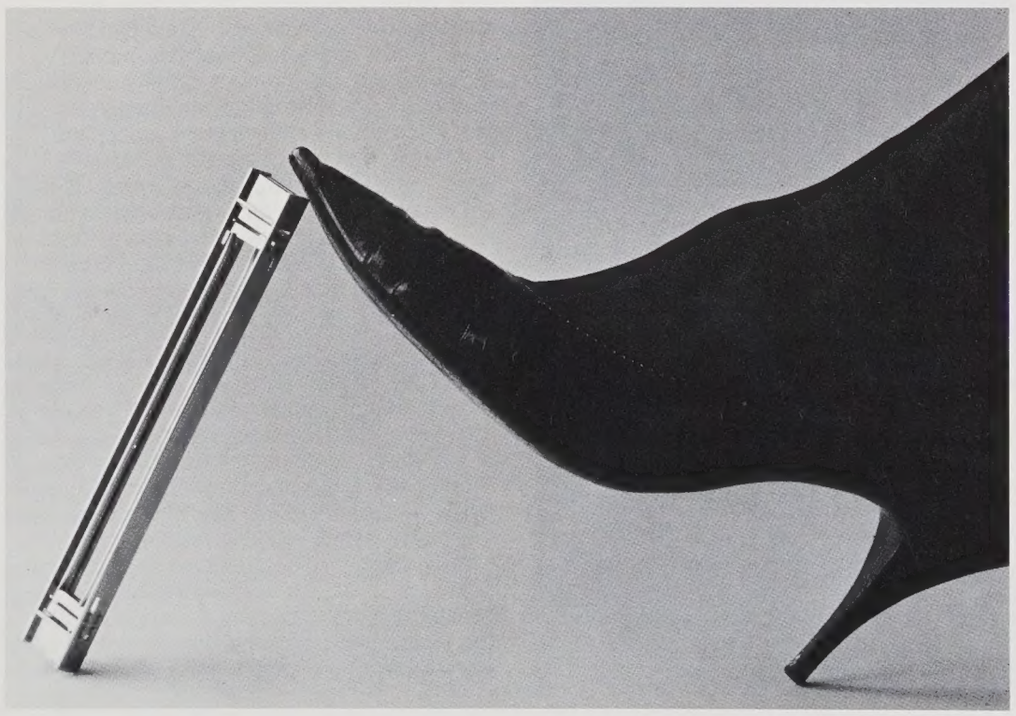
Other works in this exhibition did not display such cool aggressiveness in their design. Long stainless steel pins, bowed under tension, had a rather organic, sinuous quality. A functionless, clockworklike piece, about 6" high with steel pulleys and brass wheels, appeared to mock its own mechanical inefficiency.

In much of his work he is testing the spectator's view of what formally constitutes jewelry. A quite mysterious ring has large chariot wheels on either side, each missing a quarter segment from its rim. When worn or turned on a surface the entire ring gyrates freely. Most intriguing, though, is the ring's center piece, not a stone or crystal, but a miniature brass treasure chest containing a sealed object. The wearer/spectator is asked to imagine a fantasy piece of jewelry within this casket.

An illustrated catalog is available from VO Galerie, 2000 Pennsylvania Avenue NW, Washington D.C. 20006

Below: *Brooch,* stainless steel, 70 x 38 x 12 cm; **bottom:** *Object,* stainles steel, 168 x 22 x 10 cm. Photos: Chris Pfaff





A Show of Vessels: Duncan Miller, Claire Sanford

Pacchetto Gallery of American Artistry,
Newton Centre, MA
September, 1986
by Jill Slosburg

Duncan Miller appears at ease with traditional metalsmithing techniques—especially raising, inlay and construction—and equally well-versed in design, most noticeably post-modern architecture. His precisely crafted, colored bowls are the right size for use, but they don't suggest function. In one untitled bowl, the outside form is defined by a linear framework with menacing funnel shapes that flow into the center, joining inside and outside. Many bowls seem to be inflated, testifying to the magical process of raising. Although the motifs are hard-edged and geometric, Miller's series is surprisingly sensuous. The bowls' round, taut skins are often perforated, exposing dark interior spaces. The geometric openings on these soft forms produce a curiously ordered violation of the bowls' surfaces. Unfortunately, the perforations reveal a wall so thin that it reminds one of how the vessel was made, destroying some of the mystery of the interior.

Claire Sanford's tall, patinated, cylindrical vases have a fragile, airy presence, almost intuitive in execution. Only the edges indicate that these green, powdery, opaque vessels are made from metal. Sanford approaches her work from a Cubist perspective, working in a planar way, often fracturing her cylinders and decorating them abstractly. *Fin*, nearly two-feet tall, is a poetic, volumetric collage. The work is spacious and meditative, inviting the viewer to ponder its meaning. Individual pieces are elegant, but the series offers little variation from one piece to another. Although the vase form lends itself to a variety of interpretations, ultimately it seems gratuitous. These pieces, which are too large and top-heavy to be used, have the last vestiges of functionality in the form of meager openings that appear at the top. I find them unnecessary, as the work is decidedly sculptural.

Miller and Sanford are bringing sculptural issues to metalsmithing. Their work is a celebration of personal vision and craft, but in some ways, it is flawed by a derivative form-building. Traditional ceramic vases and bowls seem to be their primary sources. I accept these forms in clay, knowing that they are at least partially generated by throwing and hand-building processes, but in metal the borrowed forms are less successful. In both artists' pieces, the thinness of the stock used to create the vessel betrays the apparent mass and scale of the work. I suspect, too, that the size of both Sanford's and Miller's works would be different if they weren't thinking about bowls and vases. I also question the reason for the intimation-yet-denial of functionality. There is a conflict between pure sculpture and functionality in their pieces, and in a profound way, the meaning of the work is diluted by this collision. Miller and Sanford raise once again old questions about form and function.

Top: Duncan Miller, *Bowl*, copper, silver, nickel, 6" h.; **left:** Claire Sanford, *Fin*, copper, cupric nitrate, patina, 21 x 6 x 6". Photo: Powell Photography

The Wichita National All Media Crafts Exhibit

Wichita Art Association, Wichita, KS
September 7–October 5, 1986
by Christine F. Paulsen

The Wichita Art Association opened its galleries to the prestigious national juried craft exhibition of 250 works by artists and craftsmen from 40 states. Juror Helen W. Drutt English, Professor of Art at Moore College of Art, stated that the exhibition serves as a continuing force for the artists and encourages the study and exhibition of crafts. Works ranged in size from 1½-inch fabricated brooch to a powerful 10-foot, totemic, welded-steel and copper structure. In between was wide variety of shapes, materials and media.

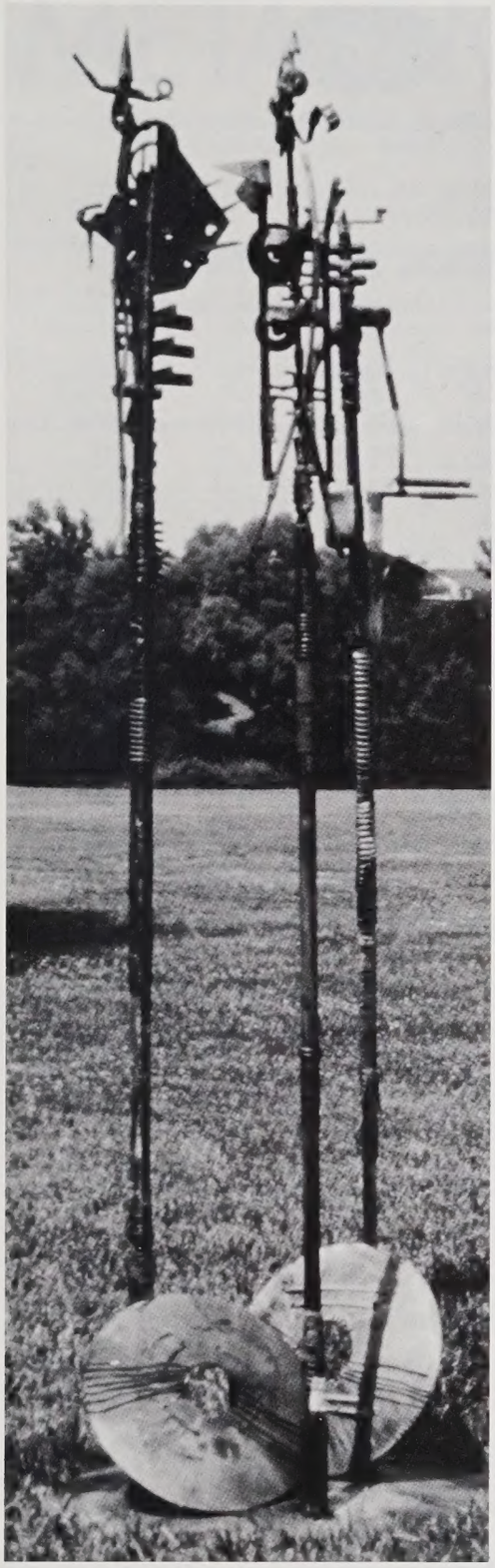
Two of the three "Best of Show in All Categories" were awarded to works in metal, while second place went to Joan Ward Summers' tapestry *T42*, with its strong colors and bold surrealistic designs. First place awarded to *Cycladic Figure with His Hair in a Roller* by Thomas Muir. His stylized silver coffee pot with anodized aluminum squares reflects concern with craftsmanship and an interest in smooth, sleek, reflective metals. Third place was awarded for a group of three brooches created by Susan Mahlstedt. All three are fabricated holloware shadowboxes, one in copper and two in sterling silver. The small architectonic brooches have tiny recessed areas of painted enamel, which create an element of surprise and delight.

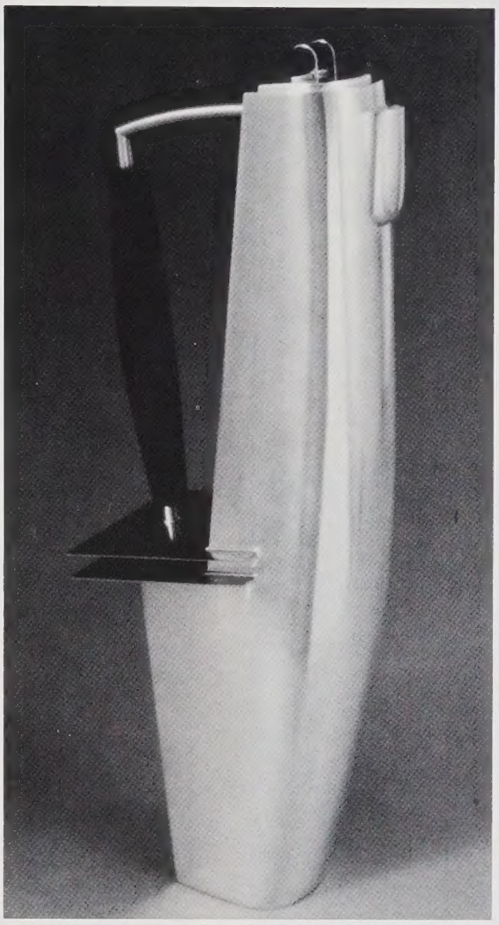
Jewelry, as always, commands a lot of interest by patrons and exhibitors alike, and there were many fine examples. Another example was the beautiful classical piece created in 18k gold by Ann Garrett. The spiculum-constructed *Pavé Diamond Necklace* is highly polished and hinged in sections so that it is flexible and conforms to the shape of the neck. The smooth, flowing lines of this necklace are in sharp contrast to the chunky, square, although smooth, brushed-silver necklace by Daniel Jocz. The hollow links with gold inlay are also hinged to allow for contouring of the neck, and both works demonstrate a meticulous concern with construction.

Richard Mawdsley, another artist working in 18k gold, created an exotic necklace resembling a ceremonial headdress. An elongated tantilium post, topped by a repoussé gold face with fabricated conical links and curved wires, forms the intricate and flexible necklace. This is an exciting work, requiring an infinite knowledge and understanding of the properties of the material.

Earl Krentzin's *Robot Box* and *Monkey box* also made a strong statement, even though his fabricated pieces are only four-inches high. These brushed-silver forms have numerous shapes and designs fused and riveted to the surface. To these whimsical pieces, he added semiprecious stones and placed his little characters on bases of malachite and onyx.

The swing from the small-scale objects to large-scale work allows for a focus on a variety of art-oriented approaches. One such approach is that of Richard L. Stauffer's innovative 10-foot-high sculpture *Peasant Revolution*, constructed of steel and found objects, wrapped with copper wire and





Left: Richard Stauffer, *Peasant Revolution,* steel, 102 x 32 x 32"; **above:** Thomas Muir, *Cycladic Figure with his Hair in a Roller,* sterling silver, anodized aluminum, nickel, 11½ x 3¾ x 2⅝", **right:** David Luck, *Spire 3,* sheet copper, brass and other metals, 36 x 12 x 12"

copper tubing. At the base are round, painted, shieldlike objects, which add to the mystical quality and reflect a strong, primitive, totemic imagery.

Another impressive piece was Thomas Crossnoe's pewter *Bottle*, which won a Purchase Award for the Permanent Collection. In this large vessel, 24 inches in diameter and 18 inches high, the indentations of the hammermarks give an elegant shimmering effect to the surface skin. An inverted shell completes the lid and small cabochons of turquoise catch the eye.

David Luck exhibited two pieces *Spire 2* and *Spire 3*. The constructed copper and brass pyramidal shapes are tightly controlled. Repetitive textural effects were created with wires, rivets, repoussé, dye-formed convex shapes and punched areas that looked like strainers. On the other hand, Helen Shirk's *Vessel CV285* was elegant in its simplicity of design and form. Strips of copper painted black and carefully placed at slight angles were interwoven with colorful triangular areas to form a graceful oval bowl shape. This strong work is accentuated by simplicity of form and flat black color.

A flawless ability and thorough understanding of the materials are strong proponents in the functional forms of *Memory Container* by M. Avigail Upin and the *Tea Service* by Michael and Maureen Banner. Upin's brushed silver with gold inlays is a tightly controlled abstract design. The curvilinear shape is juxtaposed with sharp geometric forms, creating an asymmetrical design. The Banners' tea service is elegant and stylized. The graceful shape of the pieces as well as the sleek, highly polished surfaces create a sensuousness in sharp contrast with the dark wooden handles. With the increasing cost of precious metals, it is impressive to see large pieces created in silver.

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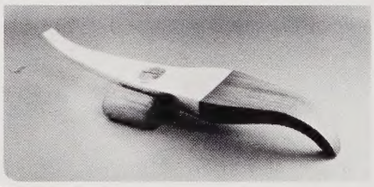

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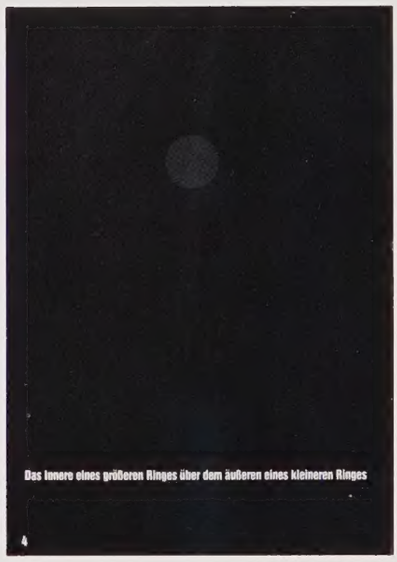
3 **The inside of a Ring**

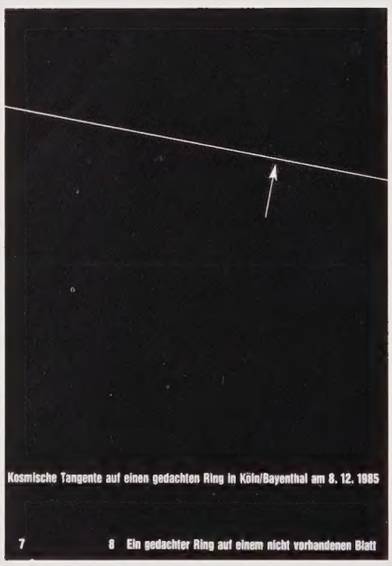
4 **The inside of a larger Ring on the outside of a smaller Ring**

7 **A cosmic tangent on an imaginary Ring in Köln/Bayenthal on 8.12.1985**

8 **An imaginary Ring on a not-available page**

11 **A narrow view of a wider Ring**




Kosmische Tangente auf einen gedachten Ring in Köln/Bayenthal am 8. 12. 1985
7 8 Ein gedachter Ring auf einem nicht vorhandenen Blatt

Peter Skubic, *Das Innere des Ringes*, loose-bound book, 9/40, Wettergot geweiht Kathedralen dem Genuss, 1986

MEMBERSHIP

SOCIETY OF NORTH AMERICAN GOLDSMITHS

The Society of North American Goldsmiths (SNAG) was formed in 1970 to promote contemporary gold- and silversmithing. SNAG serves as a forum for the free exchange of ideas in the field.

Technical information, esthetic and educational issues, and other topics of interest to the practitioner and teacher of contemporary metalwork are disseminated by SNAG publications and conferences. Professionals and students, collectors, gallery owners and enthusiasts will all find SNAG interesting and useful. From pure sculpture to production jewelry, SNAG offers information on the entire range of the exciting field of metalsmithing.

Services

Each year, SNAG conducts a conference that attracts jewelers and silversmiths from all over the world. Major figures in the field speak on a multitude of topics. Each conference is held in a different location to allow the widest audience possible access to these lively and stimulating gatherings.

Periodically, SNAG sponsors major exhibitions of contemporary metalwork. In the past, SNAG shows have been mounted at the Renwick Gallery, the St. Paul Museum of Art and the Phoenix Museum of Art. A special exhibition of work by Distinguished Members traveled to major museums in Europe in 1979.

The Society operates a book ordering service, through which important texts on all aspects of the field can be ordered at a reduced price.

SNAG also operates a slide library and rental service, which contains the portfolios of Distinguished Members and other notable metalsmiths. Members can rent or purchase slides at minimal cost.

Publications

Metalsmith is the only magazine in America devoted solely to the metal arts. Prominent jewelers and designers, silversmiths, blacksmiths and sculptors are featured in full-length articles. Process and technique are explored in essays on design and production, materials and equipment. Regular columns by leading authorities discuss the latest gallery shows, newest books and current museum exhibitions.

The Newsletter is published bimonthly and is available to members only. It features timely information on exhibitions, workshops, conferences and job opportunities from all across the U.S. and Canada.

Membership

SNAG offers several types of memberships, each tailored to a specific level of involvement in the field of contemporary metalsmithing.

General Membership is open to everyone and includes subscriptions to *Metalsmith* and the SNAG Newsletter, reduced conference fees, access to all of SNAG's services and full voting privileges.

Distinguished Membership is a special juried category, which is conferred upon members who demonstrate outstanding contribution to the field. Special exhibitions and other privileges are available to these members. This category of membership includes all publications and other advantages described above.

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Historical articles trace the roots and development of metalwork in the styles and artists of the past.

Materials & Methods
An inside look at the precious and nonprecious materials and the unique methods of metalsmithing and jewelry.

Showcase of Contemporary Work
Each issue will seek out and explore significant new work in the fields of jewelry, enameling, holloware, blacksmithing and sculpture.

Masterpieces in Metal
Curators of well-known museums and collections from around the world examine important works, commenting on their technical, historical and esthetic significance.

Exhibition Reviews
Each issue selects the most important shows for review. The emphasis is on a visual presentation of the major pieces and a critical appraisal of their contribution to the contemporary body of work being created in the field.

Business, Marketing and Education
- Where to find summer workshops and programs in metal
- How to market through galleries, stores and direct mail
- What books and other literature to read
- How to avoid health and safety hazards
- Where to get supplies
- How to photograph your work
- How and when to enter competitions
- How to establish your own retail business
- How to evaluate craft fairs

Master Metalsmiths
In-depth profiles of eminent metalworkers examine their contribution to and influence on the state of the art. They are the designers, teachers, artists of today, whose work is sought by collectors and admired by craftsmen.

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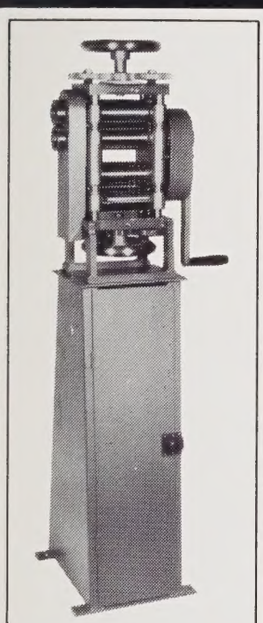

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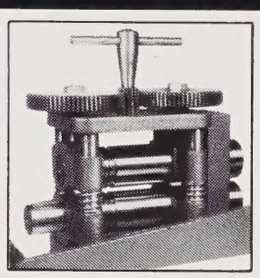

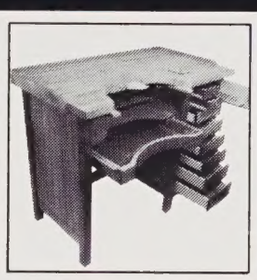

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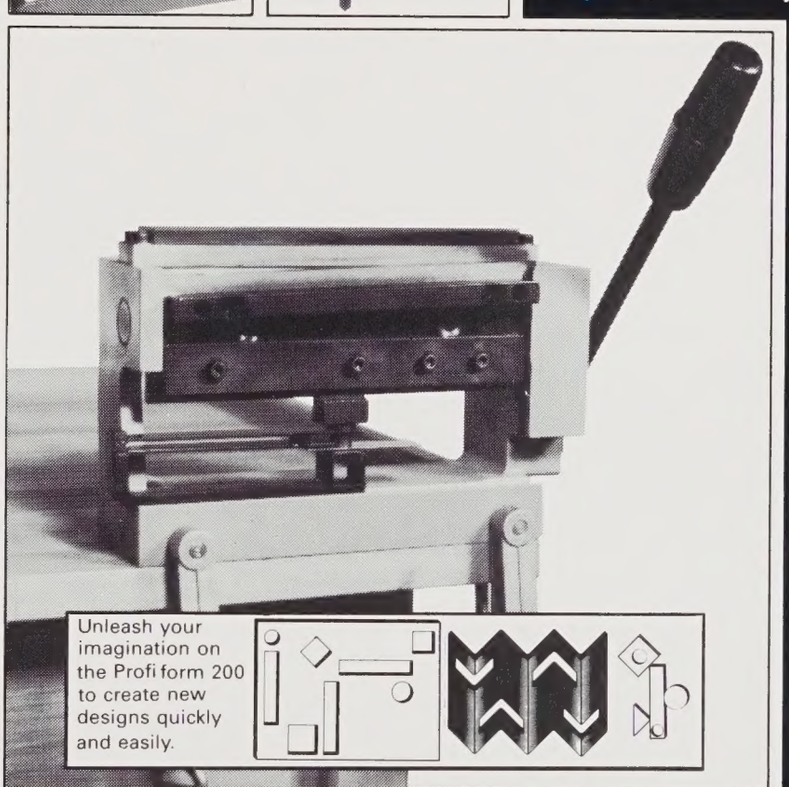

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